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LATE ABDUL KARIM KHAN

IN MEMORIAM

K. V. RAMACHANDRAN

By the sad and sudden demise of Sangita Ratna Abdul Karim Khan, the world of Indian Music has lost a remarkable and forceful personality and a brilliant exponent of classical Hindustani Music. The void left by him is not likely to be filled again as even in the north, there is a dearth of first rate musicians. When Abdul Karim first visited Madras 20 years ago, Pyari Shaib, the famous Calcutta tenor was at the height of his season; however impoverished his music, Pyari Sahib's voice had a cloying, intoxicating sweetness that compelled admiration. If Pyari Sahib was all voice, Abdul Karim was all music and his expositions coming so closely in the wake of the former, were a revelation as to what treasures of art Hindustani music comprehended. Here was a man who conceived music as a form of architecture in sound and who finished just the facade and portico of the palace called Kalyanai through a livelong evening and who had barely time to plan the Torana of Bhairavi in an entire night. One could never get at a comprehensive view of Abdul Karim's range, because he sang always in fragments; but what delicious, what magnificent fragments they were! Even the fragments were the work of a Titan. Abdul Karim never satiated, he left one yearning for more. Abdul Karim belonged to that limited band of devotees who see no difference between the music of the north and the south and view both as facets of the same eternal Truth. The unity and homogeneity of Indian music was one of his cherished convictions and he delighted in emphasising the similarity, not to say identity, of the Ragas of the north and south. Goharjan's approach of Carnatic music was flippant; Inayat Khan's was serious; the one perpetrated a cartoon and the other a musical curiosity; but Abdul Karim with his intellectual alertness and fine perception of note values and rhythm was able to give convincing renderings of Carnatic songs. Though an orthodox Mussalman, he had, like other great Mohamedan Musicians, many Hindu affinities and his admirers and disciples were preponderantly, if not wholly, Hindu. The writer's most precious memory of Abdul Karim is his 'Lalit' that he sang once, but could never duplicate. Not all the gold of the Indies could buy that Lalit.

5—11—37.

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EDITORIAL

WE are glad to announce that the publication of the Journal of the Music Academy, Madras, is resumed. Before the close of the current year, four volumes, one for each of the years 1934 to 1937, will be issued. The volume for 1938 will be published before the middle of that year and if the support of the public is assuring, it may consist of more parts than one. In any case, it is our earnest hope that the improved finances of the Academy will avert the contingency of the discontinuance of the Journal.

There will be no substantial change in the policy of the Journal. Publication of classical works and original articles by experts will be the main features. Standard compositions in notation as rendered by approved exponents will also be given in its pages. Other topics of interest hitherto included will continue to be discussed. The authoritative report of the proceedings of the annual conferences of the Academy, will, of course, be found only in the pages of this Journal.

That the Journal fulfils a real need will hardly be denied. It is the only Journal of its kind in all India. We appeal to all lovers of art and culture to support the Journal and so ensure its unbroken publication.

SĀMAGĀNA

BY

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RECITED are Ṛg and Yajur Vedas, but sung is the Sāma Veda. As a matter of fact, Sāma Veda is nothing but Ṛg Veda set to music. Hence almost all the ancient Sanskrit writers on music proclaimed: "From Sāma Veda Brahmā got music".[1] Hence, again, Lord Kṛṣṇa declared: "I am Sāma Veda of all the Vedas",[2] emphasising thereby that it is better to hear the Vedas sung than merely recited.[3]

It is therefore in Sāma Veda that the modern student of Indian Music is vitally interested. To Sāmagāna, then, we shall now turn our attention.

The arrangement of the Sāma Veda may first be tabulated:—

Sāma Veda.[4]

- Pūrvārcika (Later).
  - Grāmageya.
  - Āraṇyageya.
  - These sacerdotal school-books contain the melodies which the pupils have to memorise.
- Uttarārcika (Earlier).
  - Ūha. [Main chants sung by three chanters.]
  - Ūhya. [Separate collections.]
  - N. B. Ūha + Rahasya = Uhya.

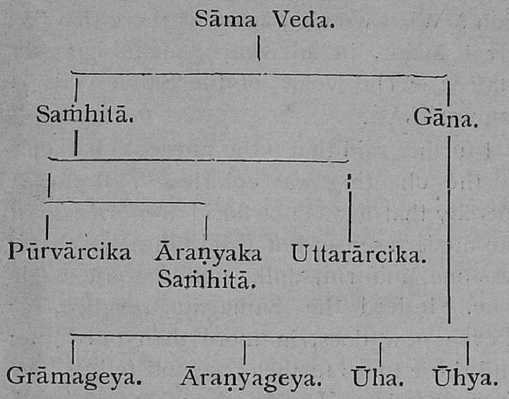
Sāmagāna is generally divided into seven parts or Bhaktis as they are called, of which 2 to 6 are the more important ones. The seven Bhaktis may be tabulated:—

Bhaktis.[5]

Humkāra.	Prastāva.	Udgīta.	Pratihāra.	Upadrava.	Nidhana.	Praṇava.
Consisting of the Syllable HUM sung by all the Priests.	Introductory Song by the Prastotṛ.	Song by the Udgātṛ.	Song by the Pratihartṛ at the end of III.	Song by the Udgātṛ at the end of III.	Final by all the Priests.	Om sung by all.

1. *cf.* सामवेदादिदं गीतं संजग्राह पितामहः । *Saṅgītamakaranda*, p. 3. *Saṅgītaratnākara*, p. 7.
2. *cf.* वेदानां सामवेदोऽस्मि । *Bhagavad Gītā*, X. 22.
3. *cf.* Tilak's *Gītā Rahasya*, Vol. II, pp. 1072-1073.
4. *cf.* J. M. Van Der Hoogt's *Vedic Chant.*
5. *cf.* Suryakanta Sastri's *Ṛktantra* (Notes), pp. 16-17.

Mr. Caland's Table[1] is as follows:—



"To the songs preserved in the Gānas, the verses collected in the Saṁhitā serve as the foundation."[2] The verses, so collected and compiled into one whole Saṁhitā, are called Uttarārcika. Pūrvārcika only registers the melodies of those verses and, as such, is (as it must be) later than Uttarārcika. Āraṇyakasaṁhitā is but a continuation of Pūrvārcika. In order that the study and memorising of the melodies may be rendered easy, a double register is made; the first containing the first verse of a couplet which carries the melody,[3] and the second containing all the verses. Hence the Grāmageya and the Āraṇyageya. Ūha and Ūhya are of later time.

The Saṁhitā of the Sāma Veda consists of an arranged series of verses, directed to be sung especially at the *Somayāga* or the Soma sacrifice. The praises of the different deities who are supposed to honor the ceremony with their presence and the prayers for the prosperity of the worshippers and those connected with them—form the principal subject of these verses. Some of them are supposed to have the power of consecrating the fire into which the oblation is cast; and others, the Soma Juice of which it principally consists.[4]

Sāmagāna and Sāman chant are interchangeable terms; for, the *gāna* or music of the Sāma Veda is nothing but *chant* which is a formless melody and has neither the seriousness of the speech nor the sonorousness of the song but stands midway between the two—a fact which drives us to conclude that music started from, if not originated with, the speech and developed itself into the song through the intermediate chant.[5]

In ancient Pāṭhaśālās, as in the Schools[6] of Sylvester and Gregory, the chant was studied as chant and not as vocal technique, for, the business of committing to memory was one of the most arduous and prolonged tasks of their students. To help such learning by heart (more often, by rote), those students aimed at unity in their chanting; and, again, to help such aiming students, those institutions discovered a uniform style of delivery. This 'uniform style of delivery' was the chant; and it was intended to express the sentiment of the text; and hence the rhythm, accent, and movement of the music were those of the text.

The reason seems to be that such chanting—whether in India or Europe—suited to the requirements of the utterance of the priests and worshippers and that it aimed to be as impersonal as possible. Its purpose was religious; its mood was devotional; and

1. "The Origin of Sāma Veda" translated into English in the Journal of Oriental Research, Madras, Vol. IX, pp. 295-306 by Prof. K. A. Nilakantha Śāstri.
2. *ibid.*
3. *ibid*, p. 305.
4. *cf.* Dr. Stevenson's *Translation of Sāma Veda*, Preface, p. 1.
5. *cf.* Comte's *General View of Positivism*, p. 308; Herbert Spencer's *Essays*, p. 321. (Everyman's Library).
6. *cf.* H. J. Henderson's *Early History of Singing*, pp. 17, 32, 33.

its musical character was therefore intentionally vague and colorless.[1]

"Let music be, first of all, language and rhythm and secondly tone". Such was the Florentine idea.[2] Such indeed was the Indian idea, as well.

I said that 'the rhythm, accent, and movement of the chanting were those of the text'. This statement seems to apply well to the Psalms of the Bible; but, in the case of the Sāmagāna, it requires a little modification. For, though the wording of the Sāmagāna is nothing else than that of the Ṛg Veda, the vowels in the original Ṛk are elongated, shortened, or changed into *Hai*. For example, वीतये is the text of the Ṛk; but it is changed in Sāmagāna into इ-वो-ई-इतो-या-हाय्. Unmeaning sounds, called *Stobhas*, are oftentimes added; for example, in singing the Ṛk अग्निमीळे, the Sāman chanter begins with हाउ हाउ हाउ वा. This unmeaning *Stobha* is repeated ever so many times in the same Ṛk. Again, some parts of the verse are repeated apparently unnecessarily.

Hence it was that M. Bloomfield remarked that the Sāma Veda represented little more than the employment of popular music and other quasi-musical noises.[3] Hence, again, it was that Suryakanta Sastri observed that the Sāmagāna paid little attention to the grammatical structure of the sentence and the logical order of words, that the Ṛks were badly harnassed into the service of the melody and that the words were mutilated beyond recognition.[4] What wonder is there that we, the descendants of those original Sāmagas continue, even to-day, the inherited quality of mutilating the words of the modern songs beyond recognition? What wonder, again, is there that the great Manu, in his Smṛti, unambiguously stated: "The voice of the Sāma Veda is impure"?[5]

I further said that "the musical character of the chanting was colorless". I meant thereby that it was not florid and *brikaful* in the modern sense; but I did not mean that it was one uniform, dull, monotonous, single tone. Indeed the Sāmagāna revelled, as it even now does, in more than one tone; and those tones further rose and fell, as they even now do. How far they rose and fell, or which is the same thing, what was the range of the gamut of the Sāmagāna is the question we have now to tackle.

At the very outset, we are confronted with two sets of phraseologies whereby to measure the gamut, *viz.*:—

(1) *Sa Ri Ga Ma Pa Dha Ni.*[6]

(2) Kruṣṭa Prathama Dvitīya Tṛtīya Caturtha Mandra Atisvārya[7].

The second set is said to be peculiar to the Sāmagāna; while the first has come down to be the peculiar feature of the modern music. Our first business, then, is to discover the interrelation, if any, between these two sets and correctly interpret the second in terms of the first.

The task, however, does not seem to be easy, especially because of a third set of phraseology with which our ancient writers chose to speak of the Vedic Chant, *viz.*, Udātta, Anudātta, Svarita, and Pracaya.

Let us, therefore, study one set after another of these three phraseologies and try to find out whether and, if so, how far they are interrelated.

1. *cf.* W. J. Henderson's *Early History of Singing*, pp. 38 and 87.
2. *cf.* *Ibid*, p. 98.
3. *cf.* Bloomfield's *Religion of the Veda*, p. 39.
4. *cf.* Suryakanta Sastri's *Ṛktantra*, p. 18.
5. *cf.* Manu's *Smṛti*, IV, 124.
6. *cf.* *Saṅgītaratnākara*, Chap. III, Śls. 24 and 25.
7. *cf.* *Taittirīyaprātiśākhya*, XXIII. 13.

We shall proceed first with the third set of phraseology, *viz.*, Udātta, Anudātta, Svarita, and Pracaya. These four terms occurred in connection with the Vedic chant which loomed, as it even now does, very big in those times. Indeed, the sounds of a word without accent were deemed to be merely separate stones, which the accent alone cemented together into a linguistic study and was therefore regarded as the very soul of speech.[1]

Apart from the question as to which preceded which—Stress or Pitch Accent—it is certain that the Vedic Accent has been all along characterised predominantly by the pitch accent and continues to be such even to-day.[2] In its initial stage, there were only three degrees of pitch *viz*, Udātta, Anudātta, and Svarita;[3] and these were the three tones of voice in which a syllable might be uttered.

A syllable, for example, might be uttered in a high tone, in which case it was Udātta; or it might be uttered in a low tone, in which case it was Anudātta; or in it both the above-mentioned two tones might be combined, in which case it was Svarita.[4]

Thus far, the theory of the Vedic Accent seemed to be simple. But when those three terms acquired, later on, different meanings, complications set in.

Anudātta, for instance, if it follows Udātta, is said to become Svarita, unless Udātta or Svarita follows it.[5] Again, the same Anudātta, if it follows Svarita, is said to become Udātta.[6] Further again, Udātta, which originally denoted the highest pitch, came later on to denote, in the Ṛg Veda, only a middle pitch lower than that of Svarita.[7] As for Svarita, it is in reality always an enclitic accent following an Udātta, though it assumes the appearance of an independent accent, when the preceding Udātta is lost by the euphonic change of a vowel into the corresponding semi-vowel.[8] Anudātta is the low tone of the syllables preceding an Udātta.[9] Still further, Udātta and Svarita were identified together;[10] and, then, a new Svara was brought into prominence, *viz.*, Pracaya[11], which Taittirīyaprātiśākhya interpreted to be a series of Anudātta syllables following a Svarita.[12] Finally, in Atharvaveda Prātiśākhya, Svarita is said to mean an *Ākṣipta* or a persistent (or constant) svara[13]; while that same attribute Taittirīyaprātiśākhya chose to transfer to Pracaya[14].

Do not, then, both the Prātiśākhyas draw our attention thereby to the notion of a tonic Svara, recognised even in those days?

I stop here. More about the Vedic Accent, as such, I shall not deal with. I am really more concerned with the interrelation, if any, of the Vedic Svaras with the modern ones than with the changes of the Vedic Svaras themselves.

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1. *cf.* Bloomfield's *Greek Accent*, A. J. P., Vol. IV.
2. But in page 77 of his *Vedic Grammar*, A. A. Macdonell states that the Vedic Accent was at first pitch and became later on stress in classical Sanskrit.
3. *cf.* Pāṇini Śikṣā.
4. *cf.* Pāṇini's *Aṣṭādhyāyī*, I, 2—29 to 31.
5. *cf.* *Taittirīyāpratiśākhya*, XIV, 29 to 31.
6. *cf.* Atharvavedaprātiśākhya, III, 71.
7. *cf.* A. A. Macdonell's *Vedic Grammar*, p. 77.
8. *cf.* *Ibid.*
9. *cf.* *Ibid.*
10. *cf.* Suryakanta Sastri's *Ṛktantra* (Notes), p. 24.
11. *cf.* *Ibid*; Also Nārada *Śikṣā*, p. 422.
12. *cf.* *Taittirīyaprātiśākya*, XXI, 10.
13. *cf.* *Atharvavedaprātiśākhya* (Whitney's Edn.), I. 16.
14. *cf.* *Taittirīyaprātiśākhya*, XVIII. 3.

I therefore rivet the reader's attention upon that one and the same identical verse, given to us by both Pāṇini and Nārada, in which the Vedic svaras are said to have developed themselves into the modern ones, *viz.*:—

उदात्ते निषादगान्धारावनुदात्त ऋषभधैवतौ ।
स्वरितप्रभवा ह्येते षड्जमध्यमपञ्चमाः ॥

which may be translated thus: 'Udātta means and includes *Ni* and *Ga*; Anudātta, *Ri* and *Dha*; and Svarita, *Sa*, *Ma*, *Pa*.

Here, Mr. Siddhesvara Varma sounds a note of warning[1] that the above verse did not point to any kind of identification between the vedic and the modern svaras but that the latter might be regarded to have arisen from the former. He argued that the phrase स्वरितप्रभवाः, occurring in both the *Śikṣās*, implied that the modern svaras (*Sa Ma Pa*) *arose from* the Vedic svara (Svarita). One therefore could not be identified with the other.

I fear, however, that Mr. Varma twisted the word प्रभवाः and thereby overshot himself. That word was evidently used, not in the sense of 'merely giving rise to' but in that of 'pariṇāma' or development. Look, for instance, at *Yājñavalkya Śikṣā*, wherein its author harped on the same point but omitted the ambiguous word प्रभवाः and unambiguously identified the vedic svaras with the modern ones thus:—

उच्चौ निषादगान्धारौ नीचावृषभधैवतौ ।
शेषास्तु स्वरिता ज्ञेयाः षड्जमध्यमपञ्चमाः ॥

which may be translated:—'The high toned (Udātta) means and includes *Ni* and *Ga*; the low-toned (Anudātta), *Ri* and *Dha;* while the rest, *Sa Ma Pa*.'

I may add here another verse to the same point from the same *Yājñavalkya Śikṣā*:—

गान्धर्ववेदे ये प्रयुक्ताः सप्त षड्जादयः स्वराः ।
त एव वेदे विज्ञेयाः त्रय उच्चादयः स्वराः ॥

the meaning of which is: 'The very seven svaras of Music beginning with *Sa* are recognised to be (included into) the three svaras of the Vedas beginning with the high-toned (Udātta)'.

The phrase त एव undoubtedly points to the identification between the vedic svaras and the modern ones.

I must not leave here unmentioned that Mr. Varma quoted from another *Śikṣā*:—

गान्धारको मध्यमा उच्चजातः
षड्जर्षभौ द्वौ निहतोद्भवौ स्तः ।
सपञ्चमो धैवतको निषादः
त्रयः स्वराश्च स्वरितात्तु जाताः ॥

This verse proceeded on the strength of Sāyaṇa's Sāman Scale[2], *viz.*, $\frac{\text{Ni Dha Pa}}{\text{Svarita}}$, $\frac{\text{Ma Ga}}{\text{Udātta}}$ $\frac{\text{Ri Sa}}{\text{Anudātta}}$; and, like that scale, it ran counter to the considered views of Pāṇini, Nārada, and Yājñavālkya on the point. It must, therefore, as the sequel will explain, be brushed aside together with that scale itself. Be it noted that the word जाताः occurring in this verse contributed to mislead Mr. Varma.

Besides these three *Śikṣās* which were found to indicate the interrelation between the vedic and the modern svaras, a study of the evolution of the modern scale is calculated to throw a flood of light on the evolution of the Sāman Scale. Let us, therefore,

---

1. *cf.* Siddheśvara Varma's *Critical Sudies in the Phonetic observations of Indian Grammarians*, p. 160.
2. *Vide* below.

first learn how the modern scale developed into what it now is.

What is, in the first place, a musical scale? The word *scale* is derived from Latin 'scala', a ladder. Anything graduated, especially when applied as a measure, is a scale. It was found, by actual measurement with an instrument called SYREN, that the tonic *Sa* produces 256 vibrations a second; *Ri*, 288; *Ga*, 320; *Ma*, $341\frac{1}{3}$; *Pa*, 384; *Dha*, $426\frac{2}{3}$; *Ni*, 480; and the octave *Sa*, 512. If the tonic *Sa* is taken as a unit, that is, as 1; *Ri* should be taken as $1\frac{1}{8}$; *Ga*, as $1\frac{1}{4}$; *Ma*, as $1\frac{1}{3}$; *Pa*, as $1\frac{1}{2}$; *Dha*, as $1\frac{2}{3}$; *Ni*, as $1\frac{7}{8}$; and the octava *Sa*, as 2. Converting into fractions the two integers, *viz.*, 1 (of the tonic *Sa*) and 2 (of the octava *Sa*) as well as the mixed numbers of *Ri Ga Ma Pa Dha Ni* given above; we get, for the eight svaras, the following figures respectively:—

$\frac{1}{1}, \frac{9}{8}, \frac{5}{4}, \frac{4}{3}, \frac{3}{2}, \frac{5}{3}, \frac{15}{8}, \frac{2}{1}$. Taking, again, the L. C. M. of the donominators of these eight fractions and multiplying it with each of the said fractions; we arrive at the following whole numbers or integers to represent the vibrations of the eight svaras, *viz.*:—24, 27, 30, 32, 36, 40, 45, 48 respectively.

Since there is a graduated increase in the number of vibrations of these eight svaras; the whole series of them came to be known as a *musical scale*, which may be defined as a graduated, or ladder-like, arrangement of the svaras, in the order of pitch, from a given tonic to its octave, both inclusive. To the same effect, Prof. Blaserna defined a musical scale as "a collection of all the notes comprised between the fundamental note and its octave which succeed each other and are intended to succeed each other with a certain pre-established regularity."[1]

Be it remembered that the idea of a musical scale was not given to man as a cut-and-ready-made thing but was slowly evolved by him. Rightly, therefore, did Prof. Blaserna observe that "the musical scale was always the product of the musical activity of many centuries."[2]

The psychological moment when the notion of a musical scale, as such, dawned upon the mind of man was that of his discovery that a single svara was not really single but a compound of two or more svaras, or, in other words, that if the fundamental *Sa* was struck, its overtones were spontaneously heard simultaneously with it.

Now, the overtones of the fundamental *Sa* have been found to be:—

$Sa\quad \dot{Sa}\quad \dot{Pa}\quad \ddot{Sa}\quad \ddot{Ga}\quad \ddot{Pa}\quad \ddot{Ni}\quad \dddot{Sa}\quad \dddot{Ri}\quad \dddot{Ga}$ etc.

the representative numbers of which are:—

1 2 3 4 5 6 7 8 9 10 etc.

Be it noted that the phrase *Sa-Ga-Pa* is represented by 4-5-6. Since that phrase, called the *Natural Chord*, is imbedded in the fundamental *Sa* by God Himself; its representative numbers *viz.*, 4-5-6 have come to be regarded as the very foundation of music. Indeed, all the sounds of the (modern) musical scale are, on ultimate analysis, found to be related in the proportion of 4: 5: 6 thus:—

$$Sa\ Ga\ Pa = \frac{24}{6}, \frac{30}{6}, \frac{36}{6} = 4, 5, 6.$$

$$Ma\ Dha\ \dot{Sa} = \frac{32}{8}, \frac{40}{8}, \frac{48}{8} = 4, 5, 6.$$

$$Pa\ Ni\ \dot{Ri} = \frac{36}{9}, \frac{45}{9}, \frac{54}{9} = 4, 5, 6.$$

Converting the higher *Ri* of 54 vibrations into the lower *Ri* of 27 vibrations, we may write all the eight above-mentioned svaras in their proper order thus:—

24	27	30	32	36	40	45	48
Sa	*Ri*	*Ga*	*Ma*	*Pa*	*Dha*	*Ni*	*Sa*.

Thus it is that the (modern) Musical Scale was evolved. Mr. Mayer, therefore, rightly observed in his *Sound* (p. 106): "From the proportion of 4: 5: 6 were derived all the

1 and 2. *cf.* Blaserna's *Theory of Sound in relation to Music*, p. 113.

sounds of the musical scale; and these numbers should be engraved on the pediment of the temple of music".

Having understood the evolution of the (modern) musical scale, we shall see whether it throws any light on that of the Sāman Scale.

Now, just as the phrase *Sa Ga Pa*, which is represented by the numbers 4-5-6, is said to be the *Natural Chord*; its next phrase *Ni Sa Ri Ga*, which is represented by the numbers 7-8-9-10, may equally be said to be the *Natural Tetrachord*. For, both of them are imbedded by the very Almighty in the fundamental *Sa*. Again, just as the former is said to have been discovered with the European *instrumental* music and is therefore in the *ascending* order; the latter may equally be said to have been the product of the Indian *vocal* music and is therefore in the *descending* order.[1].

Thus we arrive at the conclusion that the 'descending' order of the *Natural Tetrachord*, viz., *Ga Ri Sa Ni* should naturally have been the nucleus of the scale of the ancient vocal music of India, viz., *Sāmagāna*.

Let us examine a few specimens of the *Sāmagāna*, as they are sung to-day, and see whether and, if so, how far they bear out my conclusion.

First Specimen.

Since the wording of the *Sāmagāna* is that of the Ṛg Veda, let us first correctly write the Ṛk and get to know its meaning:—

ओं अग्निमीले पुरोहितं । यज्ञस्य देवमृत्विजं ।
होतारं । रत्नधातमम् । Ṛgveda, I-i-1.

Meaning:—'I glorify Agni, the family-priest as well as the divine (or resplendent) sacrificial priest, who presents the oblations (to the gods) and who is the possessor of Ratna or great wealth (that is, the reward of religious rites)'.

Before we proceed to ascertain how this Ṛk was sung as Sāman, we shall learn how it had been first recited as the Ṛk itself, pure and simple. Here are the ancient accent-signs[2] of writing it:—

ओं । अग्निमीले । पुरोहितं । यज्ञस्यं । देवं ।
ऋत्विजं होतारं । रत्नधातमम् ।

Here, again, are the modern Svara-signs[3] of writing the same:—

ओं अग्निमी-ले पुरोहितं यज्ञस्य देव
S n s s R-s n S r s n S r N s

मृत्विजं होतारं रत्न धातमम्
n s s R S S Rs R s S r S

On analysis, it will be found that here *Sa* is used 16 times; *Ri*, 7 times; *Ni*. 5 times. Hence it is clear that, in this Ārcika-recitation[4], *Sa* is the predominant note, called by courtesy the only note.

All this, however, is by the way. We are more concerned with the *Sāma*- method of singing this self-same Ṛk. Here it is:—

हाउ हाउ हाउ वा अग्निमीले पुरोहितं
Ss Ss Ss S s r G Rs s G R s

देवेषु निधिमां आहं हाउ हाउ हाउ वा
gs G r g s gr sg r Ss Ss Ss S

यज्ञस्य देवा मृत्विजं देवेषु निधिमां आहं
s g r rs gr s g r gs G r g s gr s g r

हाउ हाउ हाउ वा हो ता रं रत्न
S s S s S s S G gr G ggg S d s

1. *Vide* below.
2. *cf. Ṛg Veda*, Vol. I, p. 33 (Tilak Maharashtra University Publication).
3. Here, only three svaras speak, viz., *Ni Sa Ri*. These three svaras have been represented by their respective first letters. The small letter indicates the short svara; while the capital letter indicates the long svara. In pages 3 and 4 of the Descriptive Catalogue of the Sanskrit Manuscripts of the Madras, Government Oriental Manuscripts Library. Vol. I, Part I, Mr. M. Seshagiri Sastri made use of the same svaras as I have done for this Ṛk, perhaps with one insignificant exception.
4. *cf.* एकस्वरप्रयोगो ह्यार्चिकः । Matanga's *Bṛhad deśi*, p. 17.

धा तमम् देवेषु निधिमां आहं
G RS gs G r g s gr sgr
हाउ हाउ हाउ वा एह
S s S s S s S G rs
देवेषु निधिमां आहं
gs G r g s gr sgr
देवेषु निधिमां आहं
gs G r g s gr sgr
देवेषु निधिमां आहं
gs G r g s gr sgr

On analysis, it will be found that, here, *Sa* is used 59 times; *Ri*, 30 times; *Ga*, 45 times; and *Dha*, only once. Hence, the svaras *Ga Ri Sa* are all predominant; but the use of *Dha* is rare.

Second Specimen.

The following is from *Sāmapada-saṁhitā*:—

अग्न । आयाहि । वीतये गृणानो । हव्यदातये । निहोता । सत्सि । बर्हिषि ।

Meaning;—'Come, O! Agni, to the banquet of him who celebrates thy praise to forward the offering. Herald of the Gods, sit down on the sacred grass.'

The *Sāma* method of singing it is as follows:—

ओ ग्ना ई आ या—हि इ वो ई
S snd S S R-rsn-S rs G R
इतो या हाय् इतो या हाय् गृणा नो ह
ggr ggr S ggr ggr S r Gr Rs S
व्यादा इतो या हाय् इतो या हाय्
gs G R ggr ggr S ggr ggr S
नायि इहो ता सा—ह ब हा हा आ
Gr rgrs Gr G-r-S N S S nnd
ओ हो ओ वा इ इ इ इ षि इ
nd rs nd N d s s snd N D

On analysis, it will be found that, here, *Ga* is used 24 times; *Ri*, 22 times; *Sa*, 22 times; *Ni*, 10 times; and *Dha*, 7 times. Hence, *Ga Ri Sa* may be deemed to be the predominant notes. I arranged to hear these two specimens, along with others, not only at Madras, but also at Trivandrum, Madura, Tanjore, Chidambaram, and Bangalore and found they were sung in all those places almost in the same manner.

At Karamanai, however, my attention was drawn to three other modes of singing the second specimen, one of which Mr. Seshagiri Sastri seems to have adopted in his Descriptive Catalogue, Vol. I, pp. 77-78. These 'other modes' seem to have been intended to bring in the use of *Ma* and should have been later than the specimen shown above.

The exceptional modes apart, the usual or earlier method of singing the above-mentioned specimens, along with others, seem, to bear out my conclusion arrived at above.

But have our ancient writers warranted it? That is the question we have next to look through.

Now, the fact that Nārada and Mataṅga recognised that the Sāma Veda had been sung only with *three*[1] svaras is proof positive that my conclusion is not a figment of my own imagination.

What were those 'three' svaras? They were the same Udātta, Anudātta, and Svarita which had been respectively identified with *Ga* (which meant and included its *saṁvādi* or consonant *Ni*), *Ri* (which meant and included its *saṁvādi* or consonant *Dha*), and *Śa* (which meant and included its *saṁvādis* or consonants *Ma* and *Pa*).

Thus, a glance at the Harmonic Series of the sound; a listening to the very *Sāmagāna*,

1. *cf.* सामसु स्यन्तरम् —*Nārada Śikṣā*, p. 395.
Also त्रिस्वरश्चैव सामिकः—*Bṛhad deśi*, p. 17.

as it is sung to-day; and a peep into the *Śikṣās* of Pāṇini, Nārada, and Yājñavālkya—all seem to place us on a firm ground that the nucleus of the Sāman Scale was primarily *Ga-Ri-Sa* which, at times, evinced a labouring struggle to reach the fourth *Ni* and even the fifth *Dha* which almost bordered on *Ni*.

I spoke of the ground being 'firm'. Nevertheless, a deal of learned dust was raised thereon by a few text-writers, each claiming truth and truth disclaiming all.

In the first place, Nārada chose to straightaway launch into the music-world a full-fledged gamut[1] of the Sāmagāna thus:—

यः सामगानां प्रथमः स वेणोर्मध्यमः स्वरः ।
यो द्वितीयः स गान्धारस्तृतीयस्त्वृषभः स्मृतः ॥
चतुर्थः षड्ज इत्याहुः पञ्चमो धैवतो भवेत् ।
षष्ठो निषादो विज्ञेयः सप्तमः पञ्चमः स्मृतः ॥

This verse, in effect, dictated to us that the Sāman Scale had all the *seven*[2] svaras and that those 'seven' svaras had been arranged in order thus:—

Ma	*Ga*	*Ri*	*Sa*	*Dha*	*Ni*	*Pa*
1st	2nd	3rd	4th	5th	6th	7th

I said 'dictated'; because, this verse and the dictum सामसु ऽयन्तरम्, both of which occurred in the same *Nārada Śikṣā*, did contradict each other but were never reconciled.

Are we, then, to presume that, once upon a time, the Sāman Scale had only *three* svaras; that, later on, it developed itself into one of *seven* svaras; and that those 'seven' svaras had been arranged in Nārada's order:—*Ma Ga Ri Sa Dha Ni Pa* ?

Before we proceed to answer this question, let us dispose of a minor issue that has cropped up. Why, in arranging the seven svaras, did Nārada invert the pitch order of *Dha* and *Ni* ?

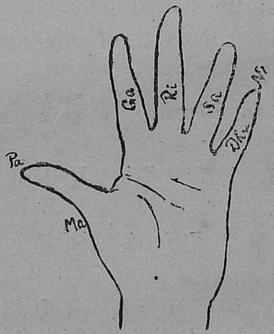
At first I thought it was a matter of the slip of the hand or of misprint. I even said so in my Introduction to the *Rāgavibodha*.[3] But, now, I have reason to believe that Nārada intentionally inverted the order of *Dha* and *Ni*. What was that intention ?

As though he were answering this question, Nārada only confused the issue and went on with his description[4] of the *Musical Hand* thus:—

अङ्गुष्ठस्योत्तमे क्रुष्टो ह्यङ्गुष्ठे प्रथमः स्वरः ।
प्रादेशिन्यां तु गान्धार ऋषभस्तदनन्तरम्[5] ॥
अनामिकायां षड्जस्तु कनिष्ठिकायां च धैवतः ।
तस्याधस्ताच्च योऽन्त्यस्तु निषादं तत्र विन्यसेत् ॥

Meaning:—'*Kruṣṭa* should be indicated by the tip of the thumb; *first svara*, by the thumb? *Gāndhāra*, by the fore-finger; *Ṛṣabha*, by the next finger (Middle); *Dhaivata*, by the little finger; and the final *Niṣāda*, by the root of the little finger'.

Illustration.



Be the 'Musical Hand' what it might, the point of confusion created by Nārada was

1. *cf. Nārada Śikṣā*, p. 410.
2. *Māṇḍūkī Śikṣā* harps on the same point:—*cf.* सप्त स्वरास्तु गीयन्ते सामभिः सामगैर्बुधैः ।
3. *cf.* My Edn. of the *Rāgavibodha*, Introduction, p. 30.
4. *cf. Nārada Śikṣā*, p. 418.
5. Strange to say, *Māṇḍūki Śikṣā* has here मध्यमायां तु पञ्चमः ।

that, instead of restricting the *Musical Hand* to illustrate his original scale of *Ma-Ga-Ri-Sa-Dha-Ni-Pa*, he suddenly flang a strangely new scale of *Pa-Ma-Ga-Ri-Sa-Dha-Ni.*[1] In other words, he made the 7th (or the lowest) *Pa* of his old scale, the very first (or the highest) *Pa* of his new one, even in which the inversion of the pitch-order of *Dha* and *Ni* was persistently retained.[2]

What, in the first place, was the necessity for Nārada's sudden flinging of a second scale, very soon after the enunciation of his first one?

On this point, Nārada preserved silence; and Sāyaṇa appeared to come to his rescue. But, on close examination, the great Vedic commentator was found only to confound the confusion, in as much as he foisted a still newer and third scale, *viz.*, *Ni-Dha-Pa-Ma-Ga-Ri-Sa*[3] and palmed it off, upon the music world, as the most original Sāman Scale.

While, thus, the *Māṇḍūkī Śikṣā* spoke generally of the 'seven' svaras of the Sāman Scale[4], Nārada named one scale but elaborated another; and Sāyaṇa upset the whole matter by setting up a strangely new scale. None of them, however, answered the original question with which we started, *viz.*, why should the pitch-order of *Dha* and *Ni* be inverted.

It fell to the lot of Mr. M. Seshagiri Sastri to cut the Gordian knot. In page 78, Vol. I, Part I of the Descriptive Catalogue of the Sanskrit Manuscripts of the Madras Government Oriental Manuscripts Library, Mr. Sastri observed:—"The 6th of the Sāma Veda which corresponds to *b* flat or Kaiśikī *Ni* and the 7th note which corresponds to *g* or *Pa* occur very rarely. So, omitting these two sounds, I may say that the melody of the Sāma Veda is uniform and may be identified with the Rāga called *Ābhogī* which is a derivative Rāga referred to the original Kharaharapriyā and whose notes are *Sa-Ri-Ga-Ma-Dha-Sa.*"

This cue was more than enough for Mr. Fox Strangways to elaborate the point. For, in page 264 of his *Music of Hindostan*, he wrote that, in an early book of the Mahābhārata, the notes of the secular scale were given as *Sa-Ri-Ga-Ma-Dha-*[*Pa-Ni*] and suggested that, by comparing that 'early secular scale' with the first scale of Nārada, viz., *Ma-Ga-Ri-Sa-Dha-*[*Ni-Pa*], the inference was that the first five notes, viz., *Sa-Ri-Ga-Ma-Dha* were substantive and, therefore, the same in both the scales but the last two notes, viz., *Pa* and *Ni* were optional and therefore, thrown out of order.

The same conclusion, even a study of *Kruṣṭādi* leads us to, as I shall explain. But first we shall ascertain the connotation of the various terms that occur in the *Kruṣṭādi.*

What we now call the seven *svaras*, our ancients called the seven *yamas.*[5] The modern *svaras* are *Sa Ri Ga Ma Pa Dha Ni*; while, the ancient respective *yamas* were Kruṣṭa, Prathama, Dvitīya, Tṛtīya, Caturtha, Mandra and Atisvārya.[6] Again, the modern

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1. For, Kruṣṭa is *Pa* and the first svara is *Ma*. cf. *Nārada Śikṣā*, p. 397.
2. Even *Māṇḍūkī Śikṣā* has this inversion.
3. *cf.* लौकिके ये निषादादयः सप्त स्वराः प्रसिद्धाः, स एव साम्नि क्रुष्टादयः सप्त स्वरा भवन्ति । तद्यथा—यो निषादः स क्रुष्टः । धैवतः प्रथमः । पञ्चमो द्वितीयः । मध्यमस्तृतीयः । गान्धारश्चतुर्थः । ऋषभो मन्द्रः । षड्जोऽतिस्वार्य इति ।—Sāyaṇa's Bhāṣya on *Sāmavidhānabrāhmaṇa*.
4. *See* above.
5. *cf.* सप्त स्वरा ये यमास्ते । *Ṛkprātiśākhya.*
6. *cf. Taittirīyaprātiśākhya*, XXIII, 13.

svaras are in the ascending order; while the ancient *yamas* were in the descending order.[1]

Of the seven *yamas*, the 1st (Kruṣṭa), the 6th (Mandra), and the 7th (Atisvārya) are abstruse and seem therefore to need some explanation; while, the others four, *viz.*, Prathama, Dvitīya, Tṛtīya and Caturtha are obvious and merely indicate the numerical order of their arrangement.

Kruṣṭa means 'high'; *Mandra*, 'low'; and *Atisvārya*, 'the extra svara' (Atisvara) or 'the very last svara' (Antyasvara).

Whatever svaras of the modern times, the old Prathama, Dvitīya, Tṛtīya and Caturtha might have indicated, it is certain that *Kruṣṭa* was placed above 'Prathama', *Mandra* below 'Caturtha'; and *Atisvārya*, below even 'Mandra'.

But it may be rightly asked: "Why should Nārada invert the order of *Kruṣṭa* and place it as the sixth[2] svara?"

It was because Nārada consistently stuck to his original theory of inverting the pitch-order of *Dha* and *Ni*, so that he might relegate the last two svaras of *Pa* and *Ni* to to an unwanted position. By placing *Kruṣṭa* and *Atisvārya* respectively as the 6th and 7th svaras, he virtually emphasised the importance of the five svaras of *Ma-Ga-Ri-Sa-Dha* and threw the last two svaras of *Pa* and *Ni* 'out of order' as being practically useless[3].

Having disposed of the minor issue, let us turn our attention to the major issue, *viz.*, how can the following four different Sāman Scales be reconciled with one another?

I. *Ga Ri Sa*
II. *Ma Ga Ri Sa Dha Ni Pa*
III. *Pa Ma Ga Ri Sa Dha Ni*
IV. *Ni Dha Pa Ma Ga Ri Sa.*

Which of them is correct? And which of them is current to-day?

I said that although there were three svaras used in connection with the Ārcika-recitation, *Sa* alone was the predominant note and was therefore called by courtesy the only note of the Ārcika. Similarly, we noticed that, although there were four or even five svaras used in connection with *Sāmagāna*, *Ga Ri Sa* alone were the predominent notes and were therefore called by courtesy the only three notes of the *Sāmagāna* as per Nārada's dictum, *viz.*, **सामसु त्र्यन्तरम् .**

Recalling now into our mind that the phrase *Ga Ri Sa Ni* was the inverted form of the most *Natural Tetrachord* of Indian Music, we may conclude that the four svaras *Ga Ri Sa Ni* formed the very first *tetrachord* ever known to the Indian Musicians.

Further, we noticed that, in the Sāman Chant, even the svara *Ma* had been used. I may state that, in a few Chants, even the svara *Ga* might, without doing any violence to the music, be raised to the svara *Ma*; that is to say, *Ga* might be sounded as *Maga*.

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1. Six Reasons to prove that the *Yamas* were in the descending order:—

(*a*) यः सामगानाम् etc.—*Nārada Śikṣā.*

(*b*) क्रुष्टादयः उत्तरोत्तरं नीचा भवन्ति—*Sāmatantra.*

(*c*) तेषां दीप्तिजोपलब्धिः । *Taittirīyaprātiśākhya*, XXIII, 14.

(*d*) The fact that in Vocal Music (which *Sāmagāna* has wholly been) the telling notes are necessarily high.

(*e*) The fact that the *Sāmagāna* is sung even to-day in a downward course.

(*f*) The very nature of a seed (not excluding the seed of music) is to sprout, first, downward, and then, shoot up.

2. *cf. Nārada Śikṣā*, p. 398.

3. *cf.* Fox Strangway's *Music of Hiudostan*, p. 257.

Anyhow, we must recognise the use, though later, of the svara *Ma* in the *Sāmagāna*. It was this later use of *Ma* that should have induced Nārada to write the oft-quoted verse beginning with यः सामगानाम्, which, be it noted, brought into existence a second *tetrachord*, viz., *Ma Ga Ri Sa* to compete with the first, viz., *Ga Ri Sa Ni*[1].

In the *Sāmagāna*, as sung to-day, we do hear the working of both these *tetrachords*. But we do not hear, at all, that of Nārada's second scale of *Pa Ma Ga Ri Sa Dha Ni* or of Sāyaṇa's strange scale of *Ni Dha Pa Ma Ga Ri Sa*. Hence the last two of the four Sāman scales may be brushed aside as being unevolutionary and unconnected with the *Sāmagāna* either of those, or of these, days.

Even with regard to the two former scales, *viz.*, (1) *Ga Rī Sa* and (2) *Ma Ga Ri Sa Dha Ni Pa*, the first of them has lost its importance and merged itself with the second, in as much as the svara *Ma* has been recognised to exist in the Sāman scale above *Ga*.

The four Sāman scales, mentioned above, have been thus reduced to to the only Sāman scale of *Ma Ga Ri Sa Dha Ni Pa* which may be said to be current even to-day.

At this stage, mention must be made of the recent remarks of an enthusiast in *Sāmagāna*, *viz.*:—" As regards Nārada's verse beginning with यः सामगानाम्, the *prathama* (1st) svara (*Ma*) is, no doubt, taken as the highest and the *saptama* (7th) svara (*Pa*) is taken as the lowest, as the very number indicates; but this order does not appear to be Nārada's *intention*, for he defined *Kruṣṭa*, elsewhere, to be a svara of the highest pitch and placed it at the topmost part of the head, while he gave the *prathama* svara (*Ma*) only the forehead ".[2]

These *remarks* are virtually tantamount to a candid admission of the blunder committed by Nārada, inasmuch as he intended one thing and said another.

Which of the two scales, *viz.*,

(1) *Ma Ga Ri Sa Dha Ni Pa*,[3] and

(2) *Pa Ma Ga Ri Sa Dha Ni*[4],

did Nārada intend to give us for adoption? The above-quoted writer seems to answer 'the second scale' because *Pa* is the *Kruṣṭa* of the highest pitch[5].

But Nārada himself gave us sufficient evidence to show that he regarded the Kruṣṭa *Pa*[6] to be a practically useless svara, along with *Ni*, and threw both *Pa* and *Ni* to any order—more correctly, out of order[7].

And, again, the fact that, in page 398 of his *Śikṣā*, he gave *Kruṣṭa* only a sixth[8]

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1. That is why, in pp. 260-261 of his *Music of Hindostan*, Mr. Fox Strangways wrote: "The nucleus of the (Saman) Scale was successively the (two) tetrachords, viz E-B (*Ga Ri Sa Ni*) and F-C (*Ma Ga Ri Sa*). It is clear that the tetrachord F-C has an equal claim with that of E-B to be considered the foundation of the (Saman) scale."

2. *cf.* क्रुष्टस्य मूर्धनि स्थानं ललाटे प्रथमस्य च । *Nārada Śikṣā*, p. 418.

3. As suggested by the verse beginning with यः सामगानां । *See* above.

4. As suggested by the verse beginning with अङ्गुष्ठस्योत्तमे । *See* above.

5. *cf.* क्रुष्ट उच्चो मध्यमः प्रथमः स्वरः । *Nārada*, *Śikṣā* Commt. p. 397.

6. Note that Sāyaṇa associated *Kruṣṭa* with *Ni*. *See* above.

7. *See* above.

8. *cf.* प्रथमश्च द्वितीयश्च तृतीयोऽथ चतुर्थकः ।
मन्द्रः क्रुष्टो ह्यतिस्वार एतान् कुर्वन्ति सामगाः ॥ *Nārada Śikṣā*, p. 398.

place unambiguously points to the fact that the Sāman scale began, for all practical purposes, with the *prathama* svara, *Ma*[1]. Hence, the scale of *Ma Ga Ri Sa Dha Ni Pa* alone stands intact and current to-day. That is why Mr. M. Seshagiri Sastri eschewed all other Sāman Scales and confined himself to this 'intact and current scale'[2].

Now, this scale may, at first sight, lead us to think that the Sāman scale was *Sampūrṇa* and consisted of *all the seven* svaras. Both the *Māṇḍūkī Śikṣā*[3] and the Sāman *set*[4] of phraseology seem to strengthen that way of thinking.

But, on close examination, the Sāman scale will be found to have never developed into a *Sampūrṇa* one. For, otherwise the demarcation line between a formless chant and sonorous song would have been obliterated. In other words, the moment when the full compliment of the seven svaras began (as some fancied) to be used, the Sāman Chant would no longer remain as an ancient colorless chant[5] but would imperceptibly slide into a modern sonorous song, of which our ancients had no notion[6].

Hence the full scale, given by Nārada, remains as such only in theory but never in practice; just as, in the later classical music, the theory of 19 svaras, propounded by Sadāśiva and adumbrated by Śārṅgadeva, has all along remained only in theory but was never applied in practice.

That is why, in *Sāmatantra,* we find Solfa names for five notes only. That is, again, why Mr. M. Seshagiri Sastri identified the Sāman scale with Ābhogi of five notes[7]. That is, further again, why I was myself unable to hear more than five notes in all the Sāman Chants that I arranged to be sung before me.

Even in these five notes, *viz., Ma Ga Ri Sa Dha,* the two extremes were so much subordinated to the middle three notes that what I stated, above, seems to stand vindicated and that Nārada's original dictum सामसु त्र्यन्तरम् appears, if properly interpreted, to be intact even to-day.

It now remains for me to see whether the values of the Sāman Svaras, actually in use, could be determined either in terms of the ancient śrutis or of the modern ratios or, if possible, of even both.

One is tempted to enter here into a discussion of the *Śruti-Classification* of the Sāman Svaras, made by Nārada, especially because he branded those that are ignorant of it as being "no Ācārya (Scholar)."[8] But, on a little observation, that one will feel disappointed to note that the so-called classification pertained, not to the 22 Śrutis but to the 5 *Śruti-Jātis*[9], *viz.,* Dīptā, Āyatā, Karuṇā, Mṛdu and Madhya—which (latter) Kallinātha seems to regard as expressing not so much the values of the Śrutis as their *Raktilābha* or aesthetic importance[10].

Even with regard to the 'Raktilābha', no cogent reasoning was given to convince the

1. This coincides with my theory that the ancient *Ma* Grāma is after all the Sāman scale beginning with *Ma.*
2. *Vide* Descriptive Catalogue, Vol. I, Part I, Mad. Govt. Mss. Library.
3. *cf. Māṇḍūkī Sikṣā*, p. 463.
4. *cf. Kruṣṭādi.*
5. *See* above.
6. Brahmasri Ramaswami Srauti of Chidambaram, an expert Sāmaga, agrees with me that the Sāman Scale is an *imperfect* one.
7. *See* above.
8. *cf.* श्रुतीनां योऽविशेषज्ञो न स आचार्य उच्यते । *Nārada Sikṣā*, p. 419.
9. A mere technical phrase.
10. *cf. Saṅgītaratnākara*, p. 41 (Commentary).

reader of it either by Nārada or by Śārṅgadeva. Both of them dogmatised—mark !—each in his own way. Look, for instance, at the following Table which shows how Nārada and Śārṅgadeva fared in the matter:—

Nārada[1].				Śārṅgadeva[2].			
1	Pa	Kruṣṭa	Karuṇā	1		Tīvrā	Dīptā.
2	Ma	Prathama	Mṛdu	2		Kumudvatī	Āyatā.
3	Ga	Dvitīya	Dīptā, Āyatā, Mṛdu and Madhyā.	3		Mandā	Mṛdu.
				4	Sa	Chandovatī	Madhyā.
				5		Dayāvatī	Karuṇā.
4	Ri	Tṛtīya	Dīptā	6		Rañjanī	Madhyā.
5	Sa	Caturtha	Dīptā	7	Ri	Ratikā	Mṛdu.
6	Dha	Mandra	Dīptā	8		Raudrī	Dīptā.
7	Ni	Atisvārya	Dīptā	9	Ga	Krodhā	Āyatā.
				10		Vajrikā	Dīptā.
				11		Prasāriṇī	Āyatā.
				12		Prīti	Mṛdu.
				13	Ma	Mārjanī	Madhyā.
				14		Kṣiti	Mṛdu.
				15		Raktā	Madhyā.
				16		Sandīpanī	Āyatā.
				17	Pa	Ālāpinī	Karuṇā.
				18		Madantī	Karuṇā.
				19		Rohiṇī	Āyatā.
				20	Dha	Ramyā	Madhyā.
				21		Ugrā	Dīptā.
				22	Ni	Kṣobhiṇī	Madhyā.

Except in the case of *Pa,* both the lists present a world of difference between each other. Even if they should tally, it would be of no use to us; for, as already said, they point—not to the value of the śrutis—but to their supposed aesthetical importance.

As determined above, we may conclude that *"Ma Ga Ri Sa Dha"* is the Sāman Scale, of which *Ma* and *Ga* are flat and *Ri* is sharp. Hence the śruti-value and the ratio of each of those svaras forming that scale may be tabulated as follows:—

Svara	Śruti Name.	Śruti value.	Ratio.	Śruti Jāti.	
				Nārada.	Śārṅgadeva.
Ma	Mārjanī	13	$\frac{4}{3}$	Mṛdu	Madhyā.
Ga	Vajrikā	10	$\frac{6}{5}$	Dīptā	Dīptā.
Ri	Roudrī	8	$\frac{9}{8}$	Dīptā	Dīptā.
Sa	Chandovatī	4	1	Dīptā	Madhyā.
Dha	Ramyā	20	$\frac{5}{3}$	Dīptā	Madhyā.

1. *cf. Nārada Sikṣā,* p. 419.
2. *cf. Saṅgītaratnākara.* Appendix IV.

If *Ni* is, as indeed it is often, used—especially when the Sāman scale begins with *Ga*, instead of *Ma*—that *Ni* is invariably flat *b* or Kaiśikī *Ni*[1]. Hence its Śruti name is Tīvra; its Śruti value, 1; and its ratio, $\frac{9}{8}$.

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1. *See* above.

"MUSIC AS ANCIENT AS LANGUAGE."

"Music, like Language, had its roots in a pre-human stage. Pre-harmonic music is of two kinds, the unrecorded and the recorded. Pre-historic music is of the unrecorded kind. The evolution of the hamonic system of historic time is a field, the boundaries of which can best be traced by a technician rather than a pre-historian. It is enough to point out here that while as ancient as Language, Music has been slower in reaching a high stage of development. Already in neolithic times use was made of the bone-flute. A bone-flute with three holes, apparently one for the mouth and two for the fingers, has been reported from the pile village of Concise (Vand), Switzerland."

—*The Coming of Man, by George Grant Mac Curdy, Ch. XX.*

॥ रघुनाथभूपविरचिता ॥

॥ सङ्गीतसुधा ॥

(Continued from Vol. IV, p. 40.)

— ॥ रागवर्धनी ॥ —

आक्षिप्तिकायां स्फुटतां गतस्य रागस्य वृद्धिः क्रियतेऽनयेति ।
सा रागवर्धन्युदिता द्वितीयमङ्गं च लोका यडुपाख्यमाहुः ॥ ४६१ ॥
तद्रागवर्धन्यभिधानमङ्गमेतत्तु केचित् करणं वदन्ति ।

— ॥ विदारी ॥ —

या रागवर्धन्यभिधाङ्गयुग्मविभाजकोपाधिरसौ विदारी ॥ ४६२ ॥
यडुप्पुमुक्तायिगिरा विदारीं भाषानुरोधेन भणन्ति लोकाः ।

— ॥ स्थायी ॥ —

आदौ गृहीतः स्वर एव तानगणस्थितिः स्थायिपदाभिधानम् ॥ ४६३ ॥
तच्छास्त्रलोकव्यवहाररीत्या लभेत रागस्य चतुर्थमङ्गम् ।

— ॥ वर्तनी ॥ —

नानास्वराणामिह तानवर्गे यद्वर्तते तेन तु वर्तनीयम् ॥ ४६४ ॥
एषैव लोके मकरिण्यभिख्यामाप्नोति लक्ष्यप्रवणप्रयोगे ।

— ॥ न्यासः ॥ —

यन्न्यस्यते राग इहैव रागन्यासाह्वयं तेन तु षष्ठमङ्गम् ॥ ४६५ ॥
अस्यापि लक्ष्यज्ञजनाः प्रयोगे मुक्तायिसंज्ञां मुहुराद्रियन्ते ।
गोशब्दपर्यायतयैव गावी गोणीति गोपोतलिकेति भिन्नाः ॥ ४६६ ॥

यथैव नानाविधदेशभेदा भवन्ति शब्दा व्यवहारकाले ।
आयित्तकाद्या अपि तद्वदेवाक्षिप्तादिपर्यायतया भवेयुः ॥ ४६७ ॥
शास्त्रस्थितानामपि लौकिकानामतो न दोषो व्यवहारकाले ।
आक्षिप्तिकायाः प्रथमं प्रयोगं वक्ष्यामहे गायकबोधहेतोः ॥ ४६८ ॥

—॥ आक्षिप्तिका ॥—

आरभ्य तारस्थितषड्जमादौ मध्यर्षभाख्यावधि चावरुह्य ।
आरभ्य तस्मादपि तारषड्जपर्यन्तमप्यत्र यथाक्रमेण ॥ ४६९ ॥
गीत्वा च तानान् कतिचिद्यथेष्टं न्यस्येत् पुनस्तारगषड्ज एव ।

— ॥ रागवर्धनी ॥ —

तां रागवर्धन्यभिधां प्रवक्ष्ये त्वारभ्य मध्यस्थितपञ्चमं तु ॥ ४७० ॥
आरुह्य तारस्थितपञ्चमान्तमामध्यमान्तांस्त्ववरुह्य तानान् ।
गीत्वा च कांश्चित् पुनरत्र मध्यषड्जस्तथा न्यास इहोपदिष्टः ॥ ४७१ ॥

— ॥ विदारी ॥ —

तस्या विदारीमथ लक्षयामो लक्ष्यप्रबोधाय यथाक्रमेण ।
आरभ्य मध्यस्थितमध्यमान्तं तारर्षभावध्यधिरुह्य पश्चात् ॥ ४७२ ॥
मध्यर्षभावध्यवरुह्य तानान् न्यस्येत्तु गीत्वा पुनरत्र षड्जे ।
मुक्तायिसंज्ञास्य तु रागवर्धन्यन्तःस्थितैषा हि विदारिका स्यात् ॥ ४७३ ॥

— ॥ रागवर्धनी ॥ —

तां रागवर्धन्यभिधां द्वितीयां वक्ष्यामहे गायकबोधहेतोः ।
आरभ्य तारस्थितमध्यमान्तमारुह्य चातारनिषादमादौ ॥ ४७४ ॥
आ मध्यषड्जादवरुह्य चापि स्वैरं विचित्रान् द्रुतमानयुक्तान् ।
क्रमेण तानान् कतिचिच्च गीत्वा न्यस्येत् पुनर्मध्यमषड्ज एव ॥ ४७५ ॥
अस्या विदारीमधुना विदध्यात्ततो हि मध्यस्थितमध्यमात्तु ।
आरुह्य चातारगतर्षभं च मध्यर्षभान्तं च ततोऽवरोहेत् ॥ ४७६ ॥
गीत्वा विचित्रान् पुनरत्र तानान् न्यस्येत् पुनस्तारगषड्ज एव ।

— ॥ षड्जस्थायी ॥ —

षड्जान्तिमस्थायिनमत्र वक्ष्याम्यारभ्य तारस्थितषड्जमादौ ॥ ४७७ ॥

क्रमेण चातारनिषादकान्तं षड्जर्षभौ मध्यमपञ्चमौ च ।

निषादकश्चेति च पञ्च ये स्युः प्रत्येकमेकं हि च तानमेषाम् ॥ ४७८ ॥

स्वपूर्वपूर्वस्वरयोजनात् स्वोत्तरोत्तरस्यापि विवर्जनेन ।
आरोहणेनाप्यवरोहणेन तानान् विचित्रान् दश साधु गीत्वा ॥ ४७९ ॥

न्यस्येत् पुनस्तारगषड्ज एव षड्जादिमस्थाय्युदितः किलैवम् ।

— ॥ पञ्चमस्थायी ॥ —

तं पञ्चमस्थायिनमामनामस्त्वारभ्य मध्यस्थितपञ्चमान्तम् ॥ ४८० ॥

यथाक्रमं तारगपञ्चमान्तं सपञ्चमः किं च निषादषड्जौ ।
तथर्षभो मध्यमपञ्चमौ चेत्येषां स्वराणां क्रमशस्तु षण्णाम् ॥ ४८१ ॥

प्रत्येकमेकैकतानमेषां स्वपूर्वपूर्वस्वरयोजनेन ।
तथोत्तरेषामपि वर्जनेन त्वारोहणेनाप्यवरोहणेन ॥ ४८२ ॥

गीत्वा क्रमाद्द्वादश तानभेदान् न्यस्येत् पुनर्मध्यमपञ्चमेऽस्मिन् ।

— ॥ मध्यमस्थायी ॥ —

स्थाय्युच्यते मध्यममध्यमस्य त्वारभ्य मध्यस्थितमध्यमान्तम् ॥ ४८३ ॥

समध्यमः पञ्चमको निषादः षड्जर्षभौ मध्यम इत्यमीषाम् ।
प्रत्येकमेकैकतानमेषां स्वपूर्वपूर्वस्वरयोजनेन ॥ ४८४ ॥

तथोत्तरेषामपि वर्जनेन त्वारोहणेनाप्यवरोहणेन ।
गीत्वा क्रमाद्द्वादश तानभेदान् न्यस्येत् पुनर्मध्यममध्यमेऽस्मिन् ॥ ४८५ ॥

— ॥ रिषभस्थायी ॥ —

मध्यर्षभस्थायिनमत्र वक्ष्याम्यारभ्य मध्यर्षभमेव चादौ ।
आ चर्षभात्तारगतात् क्रमेण तच्चर्षभो मध्यमपञ्चमौ च ॥ ४८६ ॥
निषादषड्जावृषभः षडेते प्रत्येकमेकैकतानमेषाम् ।
स्वपूर्वपूर्वस्वरयोजनात् स्वोत्तरोत्तरस्यापि च वर्जनेन ॥ ४८७ ॥

आरोहणेनाप्यवरोहणेन तानान् क्रमाद्द्वादश साधु गीत्वा ।
न्यस्येत् पुनर्मध्यगतर्षभेऽस्मिन् मध्यर्षभस्थायिनमेनमाहुः ॥ ४८८ ॥

— ॥ मध्यषड्जस्थायी ॥ —

स्थाय्युच्यते मध्यमषड्जकस्य चारभ्य मध्यस्थितषड्जमादौ ।
तारस्थषड्जावधि च क्रमेण षड्जर्षभौ मध्यमपञ्चमौ च ॥ ४८९ ॥
निषादषड्जाविति षट्स्वराणां प्रत्येकमेकैककतानमेषाम् ।
स्वपूर्वपूर्वस्वरयोजनात् स्वोत्तरोत्तरस्यापि च वर्जनेन ॥ ४९० ॥
आरोहणेनाप्यवरोहणेन तानान् क्रमाद्द्वादश साधु गीत्वा ।
पश्चाप्यमून् स्थायिन एव गीत्वा गायेत्ततो वर्तनिकाक्रमेण ॥ ४९१ ॥

— ॥ वर्तनी ॥ —

आरभ्य मध्यस्थितषड्जमादावारुह्य चातारनिषादमत्र ।
आरभ्य षड्जं त्ववरुह्य तस्मात्तानांश्च कांश्चित् क्रमशोऽथ गीत्वा ॥ ४९२ ॥
न्यस्येत् पुनर्मध्यमषड्ज एवं वर्तन्युदीता मकरिण्यभिख्या ।

— ॥ न्यासः ॥ —

रागादिमन्यासमथाभिधास्ये त्वारभ्य तारर्षभमेव पूर्वम् ॥ ४९३ ॥
मध्यर्षभान्तं त्ववरुह्य भूयस्त्वारुह्य चातारगषड्जमेव ।
तानांश्च कांश्चित् क्रमशोऽथ गीत्वा न्यस्येत् पुनस्तारगषड्ज एव ॥ ४९४ ॥
न्यासस्तु रागस्य निरूपितोऽयं सायाह्नगानेऽस्य च रक्तिलाभः ।
श्रेयोविशेषश्च भवेज्जनानामिति स्फुटं संकथितात्र नट्टा ॥ ४९५ ॥

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(२) — ॥ अथ गुर्जरीरागः ॥ —

संपूर्णरागः खलु गुर्जरी तन्मेलं तु रागप्रकृतिं वदन्ति ।
गौडस्य मेले परिकल्प्यमाने संपूर्णरागा न भवन्ति तस्मात् ॥ ४९६ ॥
त्यक्ता ततः संप्रति गौडमेलं ग्राह्यो भवेद्गुर्जरिकाख्यमेलः ।
नैतत् सहन्ते कतिचिन्नवीनाः संपूर्णभावः कथमस्य वेति ॥ ४९७ ॥
आरोहणे पञ्चमवर्जनेन सा गुर्जरी षाडव एव रागः ।
अतोऽस्य मेलो न च कल्पनीयः क्लृप्ते पुनर्मालवगौडमेले ॥ ४९८ ॥

नैतद्विचारक्षममेभिरुक्तं पूर्णो यतो गुर्जरिकाख्यरागः ।
यत्पञ्चमश्चाप्यवरोहमार्गे त्वयाप्ययं स्वीकृत एव पक्षः ॥ ४९९ ॥
भवेदनेनैव निदर्शनेन त्वारोहणे पञ्चम एव तस्मिन् ।
कल्प्यस्त्वया मालवगौडमेलः प्रसिद्ध्यभावादिह गायनानाम् ॥ ५०० ॥
सा गुर्जरी सर्वजनप्रसिद्धा संपूर्णभावेन समन्वितेति ।
पञ्चोत्तराणां प्रकृतिर्दशानां रागान्तराणामत एष मेलः ॥ ५०१ ॥
तं गुर्जरीमेलमथाभिधास्ये षड्जर्षभौ मध्यमपञ्चमौ च ।
सधैवतश्चेति भवन्ति शुद्धा गान्धारकश्चान्तरनामधेयः ॥ ५०२ ॥
तथा भवेत् काकलिकानिषादः स्याद्गुर्जरीमेल उदीरितोऽयम् ।
न्यासो ग्रहोंऽशस्त्वृषभोऽत्र वेद्यः संपूर्णरागः कथितः प्रवीणैः ॥ ५०३ ॥
आरोहणे तस्य च केचिदङ्गीकुर्वन्ति वर्ज्यं किल पञ्चमं च ।

— ॥ आक्षिप्तिका ॥ —

आक्षिप्तिकास्या अपि लक्ष्यतेऽत्र ह्यारभ्य तारर्षभमेव पूर्वम् ॥ ५०४ ॥
मध्यर्षभान्तं च ततोऽवरुह्यारुह्यापि चा तारगतान्निषादात् ।
गीत्वा च तानान् कतिचिद्विचित्रान् न्यस्येच्च तारस्थितषड्ज एव ॥ ५०५ ॥

— ॥ रागवर्धनी ॥ —

तद्रागवर्धन्यथ तारवर्ती गान्धारगस्तारगधैवतान्तम् ।
आरुह्य चामध्यगषड्जमत्रावरुह्य तानानभिधाय कांश्चित् ॥ ५०६ ॥

— ॥ विदारी ॥ —

न्यस्येच्च तारस्थितिभाजि षड्जे विदारिकास्या अपि वर्ण्यतेऽथ ।
आरभ्य मध्यस्थितधैवतं प्राङ्मध्यर्षभान्तं त्ववरुह्य पश्चात् ॥ ५०७ ॥
आरुह्य तत्तारगतर्षभान्तं गीत्वा च तानान् कतिचिद्विचित्रान् ।
न्यस्येच्च तारस्थितिभाजि षड्जे तद्रागवर्धन्यभिधीयतेऽस्य ॥ ५०८ ॥

— ॥ रागवर्धनी ॥ —

आरभ्य तारर्षभमा च तारनिषादतः स्यादधिरोहणं च ।
आमध्यषड्जं त्ववरुह्य तानान् गीत्वा त्यजेन्मध्यमषड्ज एव ॥ ५०९ ॥

— ॥ विदारी ॥ —

अस्या विदारी त्वथ तारषड्जमारभ्य तस्मादवरुह्य पश्चात् ।
मध्यर्षभान्तं त्वधिरुह्य पश्चात्तारर्षभान्तं त्वधिरुह्य कांश्चित् ॥ ५१० ॥
तानान् विचित्रान् क्रमशोऽथ गीत्वा न्यस्येच्च तारस्थितषड्ज एव ।

— ॥ तारषड्जस्थायी ॥ —

अथोच्यते संप्रति तारषड्जस्थायी समारभ्य तु तारषड्जम् ॥ ५११ ॥
यत्र स्वरास्तारनिषादकान्तास्ते षट् स्वरा मध्यमवर्जनेन ।
प्रत्येकमेकैककतानमेषां स्वपूर्वपूर्वस्वरयोजनेन ॥ ५१२ ॥
अथोत्तरेषामपि वर्जनेन चारोहणेनाप्यवरोहणेन ।
तानांस्तथा द्वादश साधु गीत्वा न्यस्येत्तु तारस्थितषड्ज एव ॥ ५१३ ॥

— ॥ पञ्चमस्थायी ॥ —

स्थाय्युच्यते मध्यमपञ्चमस्य त्वारभ्य मध्यस्थितपञ्चमान्तम् ।
अत्र स्वरास्तारगपञ्चमान्ताः सप्तैव ते मध्यमवर्जनेन ॥ ५१४ ॥
प्रत्येकमेकैककतानमेषां पूर्वोक्तरीत्या च चतुर्दशैव ।
गीत्वा च तानान् क्रमशो विचित्रान् न्यस्येच्च मध्यस्थितपञ्चमेऽस्मिन् ॥ ५१५ ॥

— ॥ रिषभस्थायी ॥ —

अथोच्यते मध्यगतर्षभस्य स्थायी तु मध्यर्षभमेव चादौ ।
तारर्षभान्तं खलु सप्त ये स्युः स्वरा मता मध्यमवर्जनेन ॥ ५१६ ॥
प्रत्येकमेकैककतानमेषां पूर्वोक्तरीत्या तु चतुर्दशैव ।
गीत्वा च तानान् क्रमशो विचित्रान् न्यस्येत् पुनर्मध्यगतर्षभेऽस्मिन् ॥ ५१७ ॥

— ॥ षड्जस्थायी ॥ —

संलक्ष्यते संप्रति मध्यषड्जस्थायी समारभ्य तु मध्यषड्जम् ।
आतारषड्जं पुनरत्र सप्त स्वरास्तथा मध्यमवर्जनेन ॥ ५१८ ॥
प्रत्येकमेकैककतानमेषां पूर्वोक्तरीत्या तु चतुर्दशैव ।
गीत्वा च तानान् क्रमशो विचित्रान् न्यस्येत्तु मध्यस्थितषड्ज एव ॥ ५१९ ॥

— ॥ वर्तनी ॥ —

अथोच्यते वर्तनिका च मध्यषड्जं समारभ्य यथाक्रमेण ।
आरुह्य चातारनिषादमस्मादामध्यषड्जं त्ववरुह्य कांश्चित् ॥ ५२० ॥
तानान् विचित्रान् कतिचिच्च गीत्वा न्यस्येच्च मध्यस्थितषड्ज एव ।

— ॥ न्यासः ॥ —

न्यासस्तु रागस्य भवेत् पुरोक्तो विदारिकावत् पुनरुक्तवर्जम् ॥ ५२१ ॥
प्रगे प्रगेया खलु गुर्जरीयमुक्ताञ्जनेयस्य मतानुरोधात् ।

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(३) — ॥ अथ सौराष्ट्ररागः ॥ —

वक्ष्यामि सौराष्ट्रमथास्य मेलः स्याद्गुर्जरीरागकमेल एषः ॥ ५२२ ॥
तल्लक्षणं तावदुदीरयामो न्यासो ग्रहोंऽशः पुनरत्र षड्जः ।
संवादिनौ मध्यमपञ्चमौ च निषादगान्धारयुगं विवादि ॥ ५२३ ॥

— ॥ आक्षिप्तिका ॥ —

आक्षिप्तिकामस्य पुनः प्रवक्ष्याम्यारभ्य तारस्थितषड्जमादौ ।
मध्यर्षभान्तं च ततोऽवरुह्य चारुह्य तारस्थितमध्यमान्तम् ॥ ५२४ ॥
गीत्वा च तानान् कतिचिद्विचित्रान् न्यस्येच्च तारस्थितषड्ज एव ।

— ॥ रागवर्धनी ॥ —

सा रागवर्धन्यभिधीयतेऽद्य प्रारभ्य तारस्थितपञ्चमाच्च ॥ ५२५ ॥
आरुह्य चातारनिषादमा च मध्यस्थषड्जादवरुह्य पश्चात् ।
प्रगाय तानान् कतिचित् प्रगल्भं मुञ्चेच्च किं चेदृशि मध्यषड्जे ॥ ५२६ ॥

— ॥ विदारी ॥ —

अस्या विदारीं पुनरीरयामः प्रारभ्य मध्यस्थितमध्यमं प्राक् ।
मध्यर्षभान्तं च ततोऽवरुह्यारुह्यापि तारस्थितपञ्चमान्तम् ॥ ५२७ ॥
प्रगाय तानान् कतिचित् प्रगल्भं न्यस्येच्च तारस्थितषड्ज एव ।

— ॥ रागवर्धनी ॥ —

अथ द्वितीयास्य तु रागवर्धन्यारभ्य तारस्थितमध्यमं प्राक् ॥ ५२८ ॥
आरुह्य चा तारगतान्निषादादा चावरुह्याप्यथ मध्यषड्जात् ।
नानाविधानाकलयंश्च तानान् न्यस्येच्च तानेव च मध्यषड्जे ॥ ५२९ ॥

— ॥ विदारी ॥ —

अस्या विदारीं निगदामि तारगान्धारमारभ्य किलावरुह्य ।
मध्यर्षभान्तं क्रमशस्तथैवारोहेच्च तारस्थितमध्यमान्तम् ॥ ५३० ॥
गीत्वा च तानान् कतिचिद्विचित्रान् न्यस्येच्च तारस्थितषड्ज एव ।

— ॥ तारषड्जस्थायी ॥ —

तारस्थषड्जस्य निरूप्यतेऽथ स्थायी समारभ्य तु तारषड्जम् ॥ ५३१ ॥
स्वरान्निषादादधिरुह्य ये स्युः प्रत्येकमेकैककतानमेषाम् ।
स्वपूर्वपूर्वस्वरयोजनेन तथोत्तरेषामपि वर्जनेन ॥ ५३२ ॥
आरोहणेनाप्यवरोहणेन गीत्वा तु तानांस्तु चतुर्दशैव ।

— ॥ पञ्चमस्थायी ॥ —

न्यस्येच्च तारस्थितषड्ज एव तं पञ्चमस्थायिनमामनामः ॥ ५३३ ॥
आरुह्य मध्यस्थितपञ्चमान्तमा पञ्चमात्तारगताः स्वरा ये ।
प्रत्येकमेकैककतानमेषां स्वपूर्वपूर्वस्वरयोजनेन ॥ ५३४ ॥
तथोत्तरेषामपि वर्जनेन चारोहणेनाप्यवरोहणेन ।
द्व्यष्टौ च तानान् पुनरत्र गीत्वा न्यस्येच्च मध्यस्थितपञ्चमेऽस्मिन् ॥ ५३५ ॥

— ॥ गान्धारस्थायी ॥ —

गान्धारकस्थायिनमत्र वक्ष्ये प्रारभ्य गान्धारममुं च मध्यम् ।
आ तारगान्धारमिह स्वरा ये सप्त स्थिता मध्यमवर्जनेन ॥ ५३६ ॥
प्रत्येकमेकैककतानमेषां स्वपूर्वपूर्वस्वरयोजनेन ।
तथोत्तरेषामपि वर्जनेन चारोहणेनाप्यवरोहणेन ॥ ५३७ ॥
तानान् प्रगायाथ चतुर्दशैव मध्यस्थगान्धारक एव जह्यात् ।

— ॥ रिषभस्थायी ॥ —

अथर्षभस्थायिनमामनामः प्रारभ्य मध्याद्दषभाद् भवन्ति ॥ ५३८ ॥
येऽष्ट स्वरास्तारगतर्षभान्ताः प्रत्येकमेकैककतानमेषाम् ।
स्वपूर्वपूर्वस्वरयोजनेन तथेतरेषामपि वर्जनेन ॥ ५३९ ॥
आरोहणेनाप्यवरोहणेन व्यष्टौ च तानान् क्रमशोऽथ गीत्वा ।
न्यस्येच्च मध्यर्षभ एव मध्यषड्जस्वरस्थायिनमामनन्ति ॥ ५४० ॥

— ॥ षड्जस्थायी ॥ —

आरभ्य मध्यस्थितषड्जमादावष्टौ स्वरांस्तारगषड्जकान्तम् ।
प्रत्येकमेकैककतानमेषां स्वपूर्वपूर्वस्वरयोजनेन ॥ ५४१ ॥
तथोत्तरेषामपि वर्जनेन चारोहणेनाप्यवरोहणेन ।
व्यष्टौ च तानान् क्रमशोऽथ गीत्वा न्यस्येच्च मध्यस्थितषड्ज एव ॥ ५४२ ॥

— ॥ वर्तनी ॥ —

अथोच्यते वर्तनिका क्रमेण प्रारभ्य मध्यस्थितषड्जमादौ ।
आरुह्य तत्तारनिषादकान्तमामध्यषड्जं तु ततोऽवरोहेत् ॥ ५४३ ॥
गीत्वा च तानान् कतिचिद्विचित्रान् न्यस्येच्च मध्यस्थितषड्ज एव ।

— ॥ न्यासः ॥ —

न्यासस्तु रागस्य पुरोक्तरागवर्धन्यपन्यासवदेव वेद्यः ॥ ५४४ ॥
सौराष्ट्ररागोऽयमतीव हृद्यः सदा प्रगीतः शुभदायकश्च ।

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(४) — ॥ अथ मेचबौलिरागः ॥ —

निरूप्यते संप्रति मेचबौलिर्मेलो भवेद् गुर्जरिरागमेलः ॥ ५४५ ॥
न्यासो ग्रहोंऽशोऽत्र तु षड्ज एव संपूर्णरागः कथितः प्रवीणैः ।

— ॥ आक्षिप्तिका ॥ —

आक्षिप्तिकाख्यं खलु लक्ष्यतेऽत्र गांधारमारभ्य तु मध्यसंस्थम् ॥ ५४६ ॥
आरुह्य तारस्थितमध्यमान्तमामध्यगांधारमधोऽवरुह्य ।
गीत्वा च तानान् कतिचिद्विचित्रान्न्यस्येच्च तारस्थितषड्ज एव ॥ ५४७ ॥

— ॥ रागवर्धनी ॥ —

तद्रागवर्धन्यभिधीयतेऽथ प्रारभ्य मध्यस्थितधैवतं प्राक् ।
आरुह्य तारस्थितधैवतान्तमामध्यषड्जं च ततोऽवरुह्य ॥ ५४८ ॥
गीत्वा च तानान् कतिचिद्विचित्रान् न्यस्येच्च मध्यस्थितषड्ज एव ।

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— ॥ विदारी ॥ —

तस्या विदारीमथ लक्षयामः प्रारभ्य मध्यस्थितपञ्चमं तु ॥ ५४९ ॥
आमध्यगांधारमतोऽवरुह्य चातारगांधारमतोऽधिरुह्य ।
गीत्वा च तानान् कतिचित् क्रमेण न्यस्येच्च तारस्थितषड्ज एव ॥ ५५० ॥

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— ॥ रागवर्धनी ॥ —

तद्रागवर्धन्यभिधीयतेऽन्या प्रारभ्य तारर्षभमेव चादौ ।
आरुह्य चा तारनिषादमस्मादा मध्यषड्जं त्ववरुह्य कांश्चित् ॥ ५५१ ॥
तानांश्च गीत्वा खलु मध्यषड्जे न्यासो निरुक्तोऽथ विदारिकास्याः ।

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— ॥ विदारी ॥ —

आरुह्य तारस्थितषड्जमादावामध्यगांधारमतोऽवरुह्य ॥ ५५२ ॥
आरुह्य तारस्थितमध्यमान्तं गीत्वा च तानान् कतिचिद्विचित्रान् ।
न्यस्येच्च तारस्थितषड्ज एव स्थायी तु तारस्थितषड्जकस्य ॥ ५५३ ॥

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— ॥ षड्जस्थायी ॥ —

आरभ्य तारस्थितषड्जमादौ सप्त स्वरांस्तारनिषादकान्तान् ।
प्रत्येकमेकैककतानमेषां स्वपूर्वपूर्वस्वरयोजनेन ॥ ५५४ ॥
तथोत्तरेषामपि वर्जनेन चारोहणेनाप्यवरोहणेन ।
गीत्वा च तानांस्तु चतुर्दशैव न्यस्येच्च तारस्थितषड्ज एव ॥ ५५५ ॥

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— ॥ पञ्चमस्थायी ॥ —

स्थाय्युच्यते संप्रति पञ्चमस्य प्रारभ्य मध्यस्थितपञ्चमं प्राक् ।
अष्टौ स्वरांस्तारगपञ्चमान्तान् प्रत्येकमेकैककतानमेषाम् ॥ ५५६ ॥
व्यष्टाप्यतः पूर्ववदेव गीत्वा तानांस्त्यजेन्मध्यगपञ्चमेऽस्मिन् ।

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— ॥ गांधारस्थायी ॥ —

गांधारकस्थायिनमामनामो गांधारमारभ्य तु मध्यसंस्थम् ॥ ५५७ ॥
आतारगांधारमिहाष्टधा स्युः प्रत्येकमेकैककतानमेषाम् ।
व्यष्टाप्यतः पूर्ववदेव गीत्वा गांधारके मध्यगते त्यजेत्तान् ॥ ५५८ ॥

— ॥ मध्यषड्जस्थायी ॥ —

अथोच्यते संप्रति मध्यषड्जस्थायी समारभ्य तु मध्यषड्जम् ।
आतारषड्जं पुनरष्टधा स्युः प्रत्येकमेकैककतानमेषाम् ॥ ५५९ ॥
व्यष्टाप्यतः पूर्ववदेव गीत्वा तानांस्त्यजेन्मध्यगषड्ज एव ।

— ॥ वर्तनी ॥ —

तद्वर्तनीं संप्रति कीर्तयामः प्रारभ्य मध्यस्थितषड्जमादौ ॥ ५६० ॥
आरुह्य चातारगषड्जमस्मादा मध्यषड्जादवरुह्य कांश्चित् ।
गीत्वा तु तानानथ मध्यषड्जे न्यस्येच्च रागन्यसनं तु तस्य ॥ ५६१ ॥
अपौनरुक्त्येन च पूर्वरागवर्धन्यपन्यासतयैव वेद्यम् ।
एवं निरुक्तः खलु मेचबौलिरागोऽधुना गायकबोधहेतोः ॥ ५६२ ॥

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(५) — ॥ अथ च्छायागौलरागः ॥ —

छायादिगौलं प्रतिपादयामो मेलस्य तस्यापि च गुर्जरीवत् ।
निषाद एवात्र भवेद् ग्रहोंऽशो न्यासश्च संपूर्णतयात्र वेद्यः ॥ ५६३ ॥

— ॥ आक्षिप्तिका ॥ —

आक्षिप्तिकामत्र निरूपयामः प्रारभ्य मध्यस्थितषड्जमादौ ।
आ मध्यमात् पञ्चमतोऽवरुह्यारुह्यापि चातारगपञ्चमं च ॥ ५६४ ॥
प्रगाय तानान् कतिचित् प्रगल्भं न्यस्येत् पुनस्तारगषड्ज एव ।

— ॥ रागवर्धनी ॥ —

अथोच्यते संप्रति रागवर्धन्यारभ्य तारर्षभमेव पूर्वम् ॥ ५६५ ॥
आरुह्य तारस्थितधैवतान्तमा मध्यषड्जादवरुह्य पश्चात् ।
तानान् विचित्रान् कतिचिच्च गीत्वा न्यस्येच्च मध्यस्थितषड्ज एव ॥ ५६६ ॥

— ॥ विदारी ॥ —

अस्या विदारीमथ लक्षयामः प्रारभ्य मध्यस्थितपञ्चमं च ।
आ मध्यषड्जादवरुह्य पश्चादारुह्य चातारगषड्जमस्मात् ॥ ५६७ ॥
तानांश्च गीत्वा कतिचित् प्रगाय मुञ्चेत् पुनर्मध्यगषड्ज एव ।

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— ॥ रागवर्धनी ॥ —

सा रागवर्धन्यभिधा द्वितीया विदार्यमुष्याश्च यथापुरं स्तः ॥ ५६८ ॥
अपौनरुक्त्यादपि ते प्रगेये षड्जस्वरस्थायिनमामनामः ।

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— ॥ तारषड्जस्थायी ॥ —

आरभ्य तारस्थितषड्जमादौ सप्त स्वरांस्तारनिषादकान्तान् ॥ ५६९ ॥
प्रत्येकमेकैककतानमेषां स्वपूर्वपूर्वस्वरयोजनेन ।
तथोत्तरेषामपि वर्जनेन चारोहणेनाप्यवरोहणेन ॥ ५७० ॥
प्रगाय तानांस्तु चतुर्दशैव न्यस्येत्तु तारस्थितषड्ज एव ।

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— ॥ पञ्चमस्थायी ॥ —

अथोच्यते मध्यगपञ्चमस्य स्थायी तु मध्यस्थितपञ्चमं तम् ॥ ५७१ ॥
आरभ्य ये तारगपञ्चमान्ता व्यष्टौ तु पूर्वोक्तवदेव तानान् ।
गीत्वा पुनर्मध्यगपञ्चमेऽस्मिन् मुञ्चेच्च वैचित्र्यवशेन तानान् ॥ ५७२ ॥

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— ॥ मध्यषड्जस्थायी ॥ —

अथोच्यते संप्रति मध्यषड्जस्थायी समारभ्य तु मध्यषड्जात् ।
ये तारषड्जावधिकस्वराश्च व्यष्टापि पूर्वोक्तवदेव तानान् ॥ ५७३ ॥
गीत्वा पुनर्मध्यगषड्ज एव न्यस्येदथो वर्तनिकां वदामः ।

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— ॥ वर्तनी ॥ —

आरभ्य मध्यस्थितषड्जमादावारुह्य चातारनिषादमस्मात् ॥ ५७४ ॥
आ मध्यषड्जादवरुह्य पश्चात् प्रगाय तानान् कतिचित् प्रगल्भम् ।
न्यस्येच्च मध्यस्थितषड्ज एव न्यासस्तु रागस्य विदारिकावत् ॥ ५७५ ॥

(६) — ॥ अथ गुण्डक्रियारागः ॥ —

गुण्डक्रियामाकलयामि तस्या मेलो भवेद् गुर्जरिकाख्यमेलः ।
न्यासो ग्रहोंऽशोऽपि च षड्ज एव तस्यास्त्वियं पूर्णतया प्रतीता ॥ ५७६ ॥

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— ॥ आक्षिप्तिका ॥ —

आक्षिप्तिकामाकलयाम्यमुष्याः प्रारभ्य तारस्थितषड्जमादौ ।
आमध्यषड्जं त्ववरुह्य पश्चादारुह्य तारोपहितर्षभान्तम् ॥ ५७७ ॥
तानान् विचित्रान् कतिचित् प्रगायन् न्यस्येत् पुनस्तारगषड्ज एव ।

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— ॥ रागवर्धनी ॥ —

अथोच्यते संप्रति रागवर्धन्यारभ्य मध्यस्थितपञ्चमं प्राक् ॥ ५७८ ॥
आरुह्य तारस्थितधैवतान्तमामध्यषड्जादवरुह्य पश्चात् ।
प्रगाय तानान् कतिचिद्विचित्रान् न्यस्येच्च मध्यस्थितषड्ज एव ॥ ५७९ ॥

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— ॥ विदारी ॥ —

अस्या विदारीं कथयामि मध्यभाजं ह्युपक्रम्य च धैवतान्तम् ।
आ मध्यषड्जादवरुह्य पश्चादारुह्य चातारगषड्जमस्मात् ॥ ५८० ॥
तानान् विचित्रान् कतिचित् प्रगाय न्यस्येत्तु तारस्थितषड्ज एव ।

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— ॥ रागवर्धनी ॥ —

सा रागवर्धन्यपि या द्वितीया विदार्यमुष्याश्च यथापुरं स्तः ।
अपौनरुक्त्यादिह ते प्रगेये षड्जस्य तु स्थायिनमामनामः ॥ ५८१ ॥

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— ॥ षड्जस्थायी ॥ —

आरभ्य तारस्थितषड्जमादौ सप्त स्वरांस्तारनिषादकान्तान् ।
प्रत्येकमेकैककतानमेषां स्वपूर्वपूर्वस्वरयोजनेन ॥ ५८२ ॥
तथोत्तरेषामपि वर्जनेन चारोहणेनाप्यवरोहणेन ।
प्रगाय तानांस्तु चतुर्दशैव न्यस्येत्तु तारस्थितषड्ज एव ॥ ५८३ ॥

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— ॥ मध्यमस्थायी ॥ —

तं मध्यमस्थायिनमामनामः प्रारभ्य मध्यस्थितमध्यमं तम् ।
येऽष्ट स्वरास्तारगमध्यमान्ताः पूर्वोक्तरीत्या परिगाय तानान् ॥ ५८४ ॥
व्यष्टौ त्यजेन्मध्यगमध्यमेऽस्मिन् स्थायी तु मध्यस्थितषड्जकस्य ।

— ॥ षड्जस्थायी ॥ —

आरभ्य मध्यस्थितषड्जमादौ येऽष्ट स्वरास्तारगमध्यमान्तम् ॥ ५८५ ॥
आरुह्य चातारनिषादमस्मादा मध्यषड्जादवरुह्य पश्चात् ।
गीत्वा च तानान् कतिचिद्विचित्रान् न्यस्येच्च मध्यस्थितषड्ज एव ॥ ५८६ ॥

— ॥ न्यासः ॥ —

न्यासस्तु रागस्य भवेद्विदारी यथा तथैवापुनरुक्ति गेयः ।

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(७) — ॥ सालगनाटिकारागः ॥ —

अथोच्यते सालगनाटिकाख्यरागस्य मेलः किल गुर्जरीवत् ॥ ५८७ ॥
सालङ्गनाट्यां कथयन्ति रागे पञ्चश्रुती धैवतकर्षभौ द्वौ ।
अथोऽस्य मेलान्तरमामनन्ति नव्याः परे केचन नैपुणेन ॥ ५८८॥
तदुक्तमेलं प्रतिपादयामः सालङ्गनाट्याः सह लक्षणेन ।
षड्जस्तथा मध्यमपञ्चमौ च शुद्धाश्च पञ्चश्रुतिकर्षभश्च ॥ ५८९ ॥
पञ्चश्रुतिर्धैवतकस्ततोऽत्र गांधारकश्च च्युतमध्यमादिः ।
च्युतादिमः षड्जनिषादकश्च स्वरैः पुनः सप्तभिरन्वितो यः ॥ ५९० ॥
सालङ्गनाट्याः खलु मेल उक्तो रागांस्ततस्तत्प्रभवान् वदामः ।
सालङ्गनाटी खलु पूर्वगौलः सावेरिका शुद्धवसन्तकश्च ॥ ५९१ ॥
सालङ्गपूर्वा खलु भैरवी चेत्येतन्मुखास्तत्र भवन्ति रागाः ।
न शोभते नव्यमतं तदेतत्तद्गुर्जरीमेलगतार्थभावात् ॥ ५९२ ॥
मेलान्तरं तत्प्रभवाश्च रागा न कल्पनीयाः खलु गौरवेण ।
पूर्वोदिते गुर्जरिकाख्यमेले शुद्धौ मतौ धैवतकर्षभौ द्वौ ॥ ५९३ ॥
तत्रैव चैकश्रुतिकल्पने स्यात्तद्गुर्जरीमेलज एष रागः ।
सालङ्गनाट्याह्वयरागमेले ये संभवन्तीत्युदिताश्च रागाः ॥ ५९४ ॥
सर्वेऽपि मेलान्तरसंभवास्ते तच्च क्रमेण प्रतिपादयामः ।
सावेरिका सालगनाटिका च शुद्धो वसन्तश्च तथैव रागः ॥ ५९५ ॥
ते गुर्जरीमेलभवास्तु भिन्नषड्जो भवेद्भैरविकाख्यमेलात् ।
नारायणी स्यात् खलु शंकराभरणाख्यरागात् सहपूर्वगौडः ॥ ५९६ ॥

सालङ्गभैरव्यपि संभवेत् सा श्रीरागमेलादिति वेदितव्यम् ।
लक्ष्मोच्यते सालगनाटिकाया न्यासो ग्रहोंऽशः पुनरत्र षड्जः ॥ ५९७ ॥
अतोऽपि वादी स तु पञ्चमोऽत्र संवादिनामा स च पञ्चमोऽपि ।
शत्रू हि गांधारनिषादकौ चानुवादिनौ चर्षभधैवतौ द्वौ ॥ ५९८ ॥

— ॥ आक्षिप्तिका ॥ —

आक्षिप्तिकां तावदुदीरयामस्त्वारभ्य ताराहषभात्तथैव ।
मध्यर्षभान्तं त्ववरुह्य तस्मादारोहणं तारगतर्षभान्तम् ॥ ५९९ ॥
गीत्वा च तानान् कतिचिद्विचित्रान् न्यस्येच्च तारस्थितषड्ज एव ।
आरभ्य ताराहषभात्तु मध्यषड्जावधि स्यादवरोहणं च ॥ ६०० ॥
आरुह्य तत्तारगधैवतान्तं गीत्वा च तानान् कतिचिद्विचित्रान् ।
न्यस्येच्च मध्यस्थितषड्ज एव तस्या विदारीं तु निरूपयामः ॥ ६०१ ॥

— ॥ विदारी ॥ —

आरभ्य तारस्थितषड्जमादौ मध्यर्षभान्तं त्ववरोहणं स्यात् ।
आरुह्य तत्तारगमध्यमान्तं गीत्वा च तानान् कतिचिद्विचित्रान् ॥ ६०२ ॥
न्यस्येत्तु तारस्थितषड्ज एव सा रागवर्धन्यभिधीयतेऽन्या ।

— ॥ रागवर्धनी ॥ —

आद्यावदेषा पुनरुक्ततानैर्गेया विदारीसहिता क्रमेण ॥ ६०३ ॥

— ॥ षड्जस्थायी ॥ —

षड्जस्य तु स्थायिनमामनामस्त्वारभ्य तारस्थितषड्जमादौ ।
षडजर्षभौ मध्यमपञ्चमौ च सधैवताः पञ्च तु ये स्वराः स्युः ॥ ६०४ ॥
स्वपूर्वपूर्वस्वरयोजनेन तथोत्तरेषामपि वर्जनेन ।
आरोहणेनाप्यवरोहणेन प्रत्येकमेकैककतानमेषाम् ॥ ६०५ ॥
दशापि तानान् क्रमशोऽथ गीत्वा न्यस्येच्च तारस्थितषड्ज एव ।

— ॥ पञ्चमस्थायी ॥ —

तं पञ्चमस्थायिनमामनामस्त्वारभ्य मध्यस्थितपञ्चमं तु ॥ ६०६ ॥
मध्यस्थितः पञ्चम एव तारौ षड्जर्षभौ मध्यमपञ्चमौ च ।
प्रत्येकमेकैककतानमेषां स्वपूर्वपूर्वस्वरयोजनेन ॥ ६०७ ॥
तथोत्तरेषामपि वर्जनेन त्वारोहणेनाप्यवरोहणेन ।
दशापि तानान् क्रमशोऽथ गीत्वा न्यस्येच्च मध्यस्थितपञ्चमेऽस्मिन् ॥ ६०८ ॥

— ॥ मध्यषड्जस्थायी ॥ —

अथोच्यते संप्रति मध्यषड्जस्थायी समारभ्य तु मध्यषड्जम् ।
षड्जर्षभौ मध्यमपञ्चमौ च सधैवतस्तारगतश्च षड्जः ॥ ६०९ ॥
प्रत्येकमेकैककतानमेषां स्वपूर्वपूर्वस्वरयोजनेन ।
तथोत्तरेषामपि वर्जनेन चारोहणेनाप्यवरोहणेन ॥ ६१० ॥
तानांस्तथा द्वादश तु क्रमेण न्यस्येच्च मध्यस्थितषड्ज एव ।

— ॥ वर्तनी ॥ —

अथोच्यते वर्तनिका क्रमेण त्वारभ्य मध्यस्थितपञ्चमं तु ॥ ६११ ॥
आरुह्य चातारगधैवतं चावरुह्य मध्यस्थितपञ्चमान्तम् ।
तानान् विचित्रान् कतिचिच्च गीत्वा न्यस्येच्च मध्यस्थितषड्ज एव ॥ ६१२ ॥

— ॥ न्यासः ॥ —

न्यासस्तु रागस्य निरूप्यतेऽस्यास्त्वारभ्य तारस्थितषड्जमादौ ।
मध्यर्षभान्तं त्ववरोहणं स्यादारुह्य तत्तारगमध्यमान्तम् ॥ ६१३ ॥
गीत्वा च तानान् कतिचिद्विचित्रान् न्यस्येच्च तारस्थितषड्ज एव ।
निरूपितः सालगनाटिकाख्यो रागोऽङ्गनासूनुमतानुसारात् ॥ ६१४ ॥

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(८) — ॥ अथ शुद्धवसन्तरागः ॥ —

शुद्धे वसन्तेऽपि च कल्पयन्ति सालङ्गनाट्याश्रितमेव मेलम् ।
श्रीरागनिष्ठर्षभधैवतौ यौ तावेव चात्रर्षभधैवतौ स्तः ।
इत्यादियुक्त्या परिकल्पयन्ति मेलान्तरं तच्च न युक्तियुक्तम् ॥ ६१५ ॥
अत्रापि चैकश्रुतिकल्पनेन स गुर्जरीमेलज एष रागः ।
प्रकल्पयन्त्यस्य च षाडवत्वमारोहणे पञ्चमवर्जनेन ॥ ६१६ ॥

तदत्र सम्यक्परिशोध्यमानेऽप्यारोहरीतावववरोहसाम्यात् ।
संपूर्णभावं भजते तु लक्ष्ये न षाडवो लक्ष्यविरोधतः स्यात् ॥ ६१७ ॥
तस्मादयं शुद्धवसन्तरागः स्याद् गुर्जरीमेलत एव जातः ।
वक्ष्यामहे शुद्धवसन्तलक्ष्म न्यासो ग्रहोंऽशः पुनरत्र षड्जः ॥ ६१८ ॥

— ॥ आक्षिप्तिका ॥ —

आक्षिप्तिकामस्य निरूपयामः प्रक्रम्य तारस्थितषड्जमादौ ।
आ मध्यगान्मध्यमतोऽवरुह्यारोहेच्च तारस्थितमध्यमान्तम् ॥ ६१९ ॥
तानान् विचित्रान् कतिचित् प्रगाय न्यस्येच्च तारस्थितषड्ज एव ।

— ॥ रागवर्धनी ॥ —

तद्रागवर्धन्यभिधीयतेऽथ तारस्थितान्मध्यमतोऽवरुह्य ॥ ६२० ॥
तारस्फुरद्धैवतकान्तमस्मादा मध्यषड्जादवरुह्य पश्चात् ।
प्रगाय तानान् कतिचित् प्रगल्भं मध्यस्थिते षड्ज इह प्रजह्यात् ॥ ६२१ ॥

— ॥ विदारी ॥ —

अस्या विदारीमथ लक्षयामस्तारर्षभान्मध्यगमध्यमान्तम् ।
तत्रावरुह्य क्रमतोऽवरोहेत्तस्मात् पुनस्तारगमध्यमान्तम् ॥ ६२२ ॥
प्रगाय तानान् विविधान् यथेच्छं तारस्थषड्जे तदनु प्रजह्यात् ।

— ॥ रागवर्धनी ॥ —

तद्रागवर्धन्यभिधीयतेऽन्या प्रहाय मध्यस्थितषड्ज एव ॥ ६२३ ॥

— ॥ विदारी ॥ —

अस्या विदारीमभिदध्महेऽथ मध्यस्थितान्मध्यमतोऽधिरुह्य ।
क्रमेण तारस्थितमध्यमान्तं प्रगाय तानान् विविधान् यथेच्छम् ॥ ६२४ ॥
न्यस्येच्च तारस्थितषड्ज एव षड्जस्य तु स्थायिनमामनामः ।

— ॥ षड्जस्थायी ॥ —

प्रारभ्य तारस्थितषड्जमादावारुह्य गान्धारविवर्जनेन ॥ ६२५ ॥
यावद्भवेत्तारगतो निषादस्तस्मात् पुनः पञ्चमवर्जनेन ।
आ तारषड्जादवरुह्य गायेत् प्रत्येकमेकैककतानरीत्या ॥ ६२६ ॥
बद्धानिहैकादश तानभेदान् न्यस्येच्च तारस्थितषड्ज एव ।

— ॥ पञ्चमस्थायी ॥ —

तं पञ्चमस्थायिनमामनामः प्रक्रम्य मध्यस्थितपञ्चमान्तम् ॥ ६२७ ॥
क्रमेण तारस्थितपञ्चमान्तमारुह्य गांधारविवर्जनेन ।
विनावरुह्यापि च पञ्चमेन प्रत्येकमेकैककतानरीत्या ॥ ६२८ ॥
त्रयोदशादाय तु तानभेदान् न्यस्येच्च मध्यस्थितपञ्चमेऽस्मिन् ।

— ॥ षड्जस्थायी ॥ —

षड्जस्य तु स्थाय्यथ मध्यमस्य मध्यस्थषड्जात् प्रभृति क्रमेण ॥ ६२९ ॥
आरुह्य गांधारविवर्जनेन ह्यातारषड्जादवरोहणे तु ।
यथापुरं पञ्चमवर्जनेन प्रगाय तानांश्चतुरो दशापि ॥ ६३० ॥
मुञ्चेच्च मध्यस्थित एव षड्जे तद्वर्तनीं सम्प्रति वर्णयामः ।

— ॥ वर्तनी ॥ —

प्रक्रम्य मध्यस्थितधैवतान्तमारुह्य तारस्थितधैवतान्तम् ॥ ६३१ ॥
आमध्यषड्जादवरुह्य तानान् गीत्वा त्यजेन्मध्यगषड्ज एव ।

— ॥ न्यासः ॥ —

न्यासं तु रागस्य निरूपयामः प्रक्रम्य तारस्थितधैवतान्तम् ॥ ६३२ ॥
आमध्यषड्जादवरुह्य तस्मादारुह्य तारस्थितमध्यमान्तम् ।
गीत्वा च तानान् कतिचिद्विचित्रान् मध्यस्थिते षड्ज इह प्रमुञ्चेत् ॥ ६३३ ॥
तुरीययामे दिवसस्य गाने श्रेयस्करः श्रोतृजनस्य सोऽयम् ।

(९) — ॥ अथ नादरामक्रियारागः ॥ —

स्वतन्त्रमेलं परिकल्प्य नादरामक्रियारागगतं नवीनाः ॥ ६३४ ॥
तज्जन्यरागानपि कल्पयन्ति गांधारसाधारणभावयोगात् ।
अयुक्तमेतन्मतमन्तराख्यगांधारयोगादिह लक्ष्यमार्गे ॥ ६३५ ॥
अन्तर्गतो गुर्जरिकाख्यमेले स्वतन्त्रमेलं न सहेत रागः ।
तस्मादियं साधु भवेच्च नादरामक्रिया गुर्जरिकाख्यमेले ॥ ६३६ ॥
निरूप्यते सम्प्रति नादरामक्रियाख्यरागः सह लक्षणेन ।
न्यासग्रहांशाः पुनरत्र षड्जः संपूर्णभावं भजते च सोऽयम् ॥ ६३७ ॥

— ॥ आक्षिप्तिका ॥ —

आक्षिप्तिकां तावदुदीरयामः प्रारभ्य मध्यस्थितधैवतान्तम् ।
आमध्यगांधारमतोऽवरुह्यारोहेच्च तारस्थितमध्यमान्तम् ॥ ६३८ ॥
प्रगाय तानान् कतिचिद्विचित्रान् न्यस्येच्च तारस्थितषड्ज एव ।

— ॥ रागवर्धनी ॥ —

सा रागवर्धन्यभिधीयतेऽस्य मध्यस्थषड्जात् प्रभृति क्रमेण ॥ ६३९ ॥
आरुह्य तारस्थितमध्यमान्तं मध्यस्थषड्जावधि चावरुह्य ।
प्रगाय तानान् कतिचित् प्रगल्भान् मध्यस्थषड्जे पुनरेव जह्यात् ॥ ६४० ॥

— ॥ विदारी ॥ —

विदारिकास्याः किल तारषड्जादारुह्य तारस्थितपञ्चमान्तम् ।
आमध्यगांधारमतोऽवरुह्य गीत्वा च तानान् कतिचिद्विचित्रान् ॥ ६४१ ॥
न्यस्येच्च तारस्थितषड्ज एव तद्रागवर्धन्यभिधीयतेऽन्या ।
मध्यर्षभोपक्रममा च तारनिषादमारुह्य ततोऽवरोहेत् ॥ ६४२ ॥
आमध्यषड्जादधिगाय नानातानांस्त्यजेन्मध्यमषड्ज एव ।
अस्या विदारी किल तारषड्जादामध्यगांधारमथावरुह्य ॥ ६४३ ॥
आतारगांधारमथोऽवरोहेद्गीत्वा च तानान् कतिचिद्विचित्रान् ।

— ॥ षड्जस्थायी ॥ —

न्यस्येच्च तारस्थितषड्ज एव षड्जस्य तु स्थायिनमामनामः ॥ ६४४ ॥
तारात्तु षड्जात् क्रमशस्तु तारनिषादपर्यन्तमिह स्वरा ये ।
प्रत्येकमेषां पुनरेकमेकमारोहणेनाप्यवरोहणेन ॥ ६४५ ॥
तानान् किलोद्गाय चतुर्दशैवं न्यस्येच्च मध्यस्थितषड्ज एव ।

— ॥ गांधारस्थायी ॥ —

गांधारकस्थाय्यथ मध्यगं च गांधारमारभ्य तमानुपूर्व्यात् ॥ ६४६ ॥
आतारगांधारमथाधिरोहेदारोहरीत्या दश षट् च तानान् ।
गीत्वा विमुञ्चेदपि मध्यभाजि गांधारनाम्नि स्वर एव तस्मिन् ॥ ६४७ ॥

— ॥ षड्जस्थायी ॥ —

षड्जस्य च स्थाय्यथ मध्यगस्य प्रक्रम्य मध्यस्थितषड्जमादौ ।
आतारषड्जादधिरुह्य पश्चादा मध्यषड्जादपि चावरुह्य ॥ ६४८ ॥
षट् चापि तानान् दश तच्च गीत्वा मुञ्चेच्च किञ्चेह तु मध्यषड्जे ।

— ॥ वर्तनी ॥ —

तद्वर्तनीं कीर्तयितुं प्रवर्ते प्रक्रम्य मध्यस्थितषड्जमादौ ॥ ६४९ ॥
आरुह्य चा तारनिषादमध्यादा मध्यषड्जादवरुह्य पश्चात् ।
उद्गाय तानानुपरि प्रगल्भं न्यस्येच्च मध्यस्थितषड्ज एव ॥ ६५० ॥

— ॥ न्यासः ॥ —

रागस्य तु न्यासमुदीरयामः प्रक्रम्य तं रागविवर्धनीवत् ।
गीत्वापि तानान् पुनरुक्तहीनान् न्यस्येच्च मध्यस्थितषड्ज एव ॥ ६५१ ॥
चतुर्थयामे दिवसस्य गाने श्रेयस्करः श्रोतृजनस्य स स्यात् ।

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(१०) — ॥ अथ गौलरागः ॥

वक्ष्यामहे सम्प्रति गौलरागमेलो भवेदत्र च गुर्जरीवत् ॥ ६५२ ॥
गौलस्य चैतस्य वदामि लक्ष्म न्यासो ग्रहोंऽशोऽत्र निषाद एव ।
वादी भवेदत्र निषादकः संवादी तु गांधार इहोपदिष्टः ॥ ६५३ ॥
स षाडवो धैवतलोपतः स्याल्लक्ष्यानुसाराद्दृषभस्त्विहांशः ।
गांधारकस्येव भवेन्निषादः संवादिनोंऽशत्वमतः कथं वा ॥ ६५४ ॥
भवेदमुष्मिन्नृषभेंऽशता तु स्वरैरनेकैर्व्यवधीयमाने ।
अत्रोच्यतेऽन्यस्वरशत्रुभूते गांधारके किञ्च निषादनाम्नि ॥ ६५५ ॥
प्रधानभावोंऽशसमानयुक्तस्तस्मादिह स्यादृषभस्वरोंऽशः ।
रागाभियुक्तैरत एव कैश्चित् संकीर्णरागत्वमुदीर्यतेऽस्य ॥ ६५६ ॥

— ॥ आक्षिप्तिका ॥ —

आक्षिप्तिकां तामथ वर्णयिष्ये प्रारभ्य तारर्षभमेव चादौ ।
मध्यर्षभाख्यावधि चावरुह्य त्वारुह्य चातारगमध्यमात्तु ॥ ६५७ ॥
गीत्वा च तानान् कतिचिद्यथेष्टं न्यस्येत् पुनस्तारगषड्ज एव ।

— ॥ रागवर्धनी ॥ —

आद्यां प्रवक्ष्याम्यथ रागवर्धन्याख्यां च तारर्षभमेव चादौ ॥ ६५८ ॥
आरुह्य चातारनिषादमस्मात्तन्मध्यषड्जे त्ववरुह्य तानान् ।
गीत्वा च कांश्चित् पुनरत्र षड्जे न्यस्येत् क्रमेणाथ विचित्ररीतीन् ॥ ६५९ ॥

— ॥ विदारी ॥ —

अस्या विदारीमथ लक्षयामस्त्वारभ्य मध्यस्थितपञ्चमान्तम् ।
मध्यर्षभान्तं त्ववरुह्य तस्मादारुह्य तारस्थितमध्यमान्तम् ॥ ६६० ॥
तानान् विचित्रान् कतिचिच्च गीत्वा न्यस्येत्तु तारस्थितषड्ज एव ।

— ॥ रागवर्धनी ॥ —

तां रागवर्धन्यभिधां द्वितीयां वक्ष्यामि तारस्थितषड्जमेव ॥ ६६१ ॥
आरुह्य चातारनिषादकं स्यादारुह्य तस्मादवरुह्य पश्चात् ।
आमध्यषड्जस्वरमत्र तानान् कांश्चिद्विचित्रान् पुनरेव गीत्वा ॥ ६६२ ॥
न्यस्येत्तु मध्यस्थितषड्ज एव सा रागवर्धन्यभिधा द्वितीया ।

— ॥ विदारी ॥ —

अस्या विदारीमधुनाभिधास्ये प्रारभ्य तारस्थितषड्जमादौ ॥ ६६३ ॥
आ चर्षभान्मध्यजुषोऽवरुह्यारोहेत्ततस्तारकमध्यमान्तम् ।
गीत्वा तथैवापुनरुक्ततानान् न्यस्येत् पुनस्तारगषड्ज एव ॥ ६६४ ॥

— ॥ षड्जस्थायी ॥ —

षड्जस्य तु स्थायिनमामनामस्त्वारभ्य तारस्थितषड्जमादौ ।
षड्जर्षभौ मध्यमपञ्चमौ च निषादसंज्ञस्वर इत्यमीषाम् ॥ ६६५ ॥

प्रत्येकमेकैककतानमत्र स्वपूर्वपूर्वस्वरयोजनेन ।
तथोत्तरेषामपि वर्जनेनाप्यारोहणेनाप्यवरोहणेन ॥ ६६६ ॥
तानान् विचित्रान् दश साधु गीत्वा न्यस्येत् पुनस्तारगषड्ज एव

— ॥ पञ्चमस्थायी ॥ —

तं पञ्चमस्थायिनमामनामस्त्वारभ्य मध्यस्थितपञ्चमान्तम् ॥ ६६७ ॥
सपञ्चमं मध्यनिषादतारषड्जर्षभा मध्यमपञ्चमाश्च ।
प्रत्येकमेकैककतानमेषां स्वपूर्वपूर्वस्वरयोजनेन ॥ ६६८ ॥
तथोत्तरेषामपि वर्जनेन त्वारोहणेनाप्यवरोहणेन ।
गीत्वा क्रमाद् द्वादश तानभेदान् न्यस्येत् पुनर्मध्यमपञ्चमेऽस्मिन् ॥ ६६९ ॥

— ॥ रिषभस्थायी ॥ —

मध्यर्षभस्थायिनमामनामस्त्वारभ्य मध्यस्थमिहर्षभान्तम् ।
तारर्षभान्तं किल धैवतं च गांधारकं किञ्च विवर्ज्य षण्णाम् ॥ ६७० ॥
प्रत्येकमेकैककतानमेषां स्वपूर्वपूर्वस्वरयोजनेन ।
तथोत्तरेषामपि वर्जनेनाप्यारोहणेनाप्यवरोहणेन ॥ ६७१ ॥
गीत्वा क्रमाद् द्वादश तानभेदान् न्यस्येत् पुनर्मध्यगतर्षभेऽस्मिन् ।

— ॥ षड्जस्थायी ॥ —

स्थाय्युच्यते मध्यगषड्जकस्य त्वारभ्य मध्यस्थितषड्जमादौ ॥ ६७२ ॥
गांधारकं धैवतकं च मुक्त्वा तारस्थषड्जावधि तत्र षण्णाम् ।
प्रत्येकमेकैककतानमेषां स्वपूर्वपूर्वस्वरयोजनेन ॥ ६७३ ॥
तथोत्तरेषामपि वर्जनेन त्वारोहणेनाप्यवरोहणेन ।
गीत्वा क्रमाद् द्वादश तानभेदान् न्यस्येत् पुनर्मध्यगषड्ज एव ॥ ६७४ ॥

— ॥ वर्तनी ॥ —

गौलस्य वर्तन्यधुनोच्यते सा त्वारभ्य मध्यस्थितषड्जमादौ ।
आरुह्य चातारनिषादमस्मादामध्यषड्जं त्ववरोहणेन ॥ ६७५ ॥
गीत्वा च तानान् कतिचिद्यथेच्छं न्यस्येत् पुनर्मध्यगषड्ज एव ।

— ॥ न्यासः ॥ —

न्यासं तु रागस्य ततो वदामस्त्वारभ्य मध्यस्थितपञ्चमान्तम् ॥ ६७६ ॥
मध्यर्षभान्तं त्ववरुह्य तस्मादारुह्य तारस्थितमध्यमान्तम् ।
तानान् विचित्रान् पुनरुक्तिहीनान् न्यस्येत्तु तारस्थितषड्ज एव ॥ ६७७ ॥
सर्वेषु कालेषु स एष गेयः श्रेयस्करो रक्तिकरश्च गौळः ।

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११ — ॥ अथ बौलिरागः ॥ —

यदा भवेदत्र तु बौलिरागो ग्रहस्वरो मध्यमकस्तदानीम् ॥ ६७८ ॥
वर्ज्यं निषादं कथयन्ति लक्ष्म विचक्षणा गायकसंप्रदायात् ।
तस्मादिदानीं नववैणिकानां न युज्यते मध्यमवर्जवार्ता ॥ ६७९ ॥
ग्रहस्वरस्यापि च वर्जभावः कथं भवेदत्र विचारणायाम् ।
एवं विरोधे परिहारमत्र वक्ष्यामहे वैणिकसंप्रदायात् ॥ ६८० ॥
आलापरागादिषु षड्ज एव ग्रहस्वरः सर्वजनप्रसिद्धः ।
षड्जे गृहीते सति मध्यमेऽपि निषादसंज्ञोऽत्र तुरीयभावात् ॥ ६८१ ॥
अन्यत्र पक्षान्तरमत्र चोक्तं प्रबन्धयुक्तस्वरखण्डितायाम् ।
स्यान्मध्यमस्य ग्रहता तु युक्ता वर्जक्रिया सा च तथोपपन्ना ॥ ६८२ ॥
बौल्याख्यरागं कथयामि तस्य मेलो भवेत् संप्रति गुर्जरीवत् ।
स्यान्मध्यमो न्यास इह ग्रहोंऽशो निषादलोपेन हि षाडवः स्यात् ॥ ६८३ ॥
निषादशब्देन च मध्यमोऽत्र लक्ष्ये तुरीयत्वगुणान्वितेन ।
ग्रहस्वरापेक्षितमात्रवर्जस्वरोऽथ मध्यस्वर एव नान्यः ॥ ६८४ ॥

— ॥ आक्षिप्तिका ॥ —

अक्षिप्तिकां तस्य निरूपयामस्त्वारभ्य तारस्थितषड्जमादौ ।
मध्यर्षभान्तं च ततोऽवरुह्याप्यातारगान्धारमथोऽधिरुह्य ॥ ६८५ ॥
तानान् विचित्रान् कतिचिच्च गीत्वा न्यस्येच्च तारस्थितषड्ज एव ।

— ॥ रागवर्धनी ॥ —

सा रागवर्धन्यथ मध्यमस्थगांधारमारभ्य यथाक्रमेण ॥ ६८६ ॥
आरुह्य तारस्थितपञ्चमान्तमामध्यषड्जान्तमतोऽवरुह्य ।
तानांश्च गीत्वा किल मध्यसंस्थगांधारकन्यास इहोपदिष्टः ॥ ६८७ ॥

— ॥ विदारी ॥ —

तस्या विदारीमथ तारषड्जमारभ्य मध्योपहितर्षभान्तम् ।
आतारगान्धारमतोऽधिरुह्य तानान् विचित्रान् कतिचिच्च गीत्वा ॥ ६८८ ॥
न्यस्येच्च तारस्थितषड्ज एव सा रागवर्धन्यपि च द्वितीया ।
विदारिका चापि यथापुरं ते गेये पुनस्ते पुनरुक्तिवर्जे ॥ ६८९ ॥

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— ॥ षड्जस्थायी ॥ —

षड्जस्वरस्थायिनमामनामस्त्वारभ्य तारस्थितषड्जमादौ ।
येऽत्र स्वरा मध्यमवर्जनेन ते षट् स्वरास्तारनिषादकान्ताः ॥ ६९० ॥
प्रत्येकमेकैककतानमेषां स्वपूर्वपूर्वस्वरयोजनेन ।
तथोत्तरेषामपि वर्जनेन चारोहणेनाप्यावरोहणेन ॥ ६९१ ॥
गीत्वा पुनर्द्वादश साधु तानान् न्यस्येत् पुनस्तारगषड्ज एव ।

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— ॥ पञ्चमस्थायी ॥ —

तं पञ्चमस्थायिनमत्र वक्ष्ये त्वारभ्य मध्यस्थितपञ्चमं च ॥ ६९२ ॥
सप्त स्वरास्तारगपञ्चमान्ता यथापुरं साधु च गानयोग्याः ।
तानान् विचित्रान् क्रमशोऽथ गीत्वा न्यस्येत् पुनर्मध्यगपञ्चमेऽस्मिन् ॥ ६९३ ॥

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— ॥ रिषभस्थायी ॥ —

अथर्षभस्थायिनमामनामस्त्वारभ्य मध्यर्षभमेव चादौ ।
सप्त स्वरास्तारगतर्षभान्ताः पूर्वोक्तरीत्या तु चतुर्दशैव ॥ ६९४ ॥
गीत्वा तु तानांश्च विचित्ररूपान् न्यस्येत् पुनर्मध्यगतर्षभेऽस्मिन् ।

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— ॥ वर्तनी ॥ —

अथोच्यते वर्तनिकामथास्यामारभ्य मध्यस्थितषड्जमादौ ॥ ६९५ ॥
आरुह्य चातारनिषादकान्तमामध्यषड्जादवरुह्य तानान् ।
गीत्वा च कांश्चित् क्रमशो विचित्रान् न्यस्येच्च मध्यस्थितषड्ज एव ॥ ६९६ ॥

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— ॥ न्यासः ॥ —

न्यासस्तु रागस्य तथा प्रगेयो विदारिकावत् पुनरुक्तिहीनः ।

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(१२) — ॥ अथ कर्णाटबङ्गालरागः ॥ —

कर्णाटबङ्गालमथामनामो मेलस्तु तस्यापि च गुर्जरीवत् ॥ ६९७ ॥
तल्लक्ष्म वक्ष्येंऽश इव ग्रहश्च न्यासश्च गांधार इतीह बोध्यः ।
निषादलोपादिह षाडवत्वमाक्षिप्तिकामस्य ततोऽभिधास्ये ॥ ६९८ ॥

— ॥ आक्षिप्तिका ॥ —

आरुह्य तारस्थितषड्जमादावा मध्यषड्जादवरुह्य पश्चात् ।
आरुह्य चातारगमध्यमं तु गीत्वा च तानान् कतिचिद्विचित्रान् ॥ ६९९ ॥
न्यस्येच्च तारस्थितषड्ज एव स्याद्रागवर्धन्यपि तस्य सैषा ।

— ॥ रागवर्धनी ॥ —

आरभ्य गांधारकमेव तारमारुह्य तारस्थितधैवतान्तम् ॥ ७०० ॥
आ मध्यषड्जादवरुह्य तानान् गीत्वा ततो न्यस्य तु मध्यषड्जे ।

— ॥ विदारी ॥ —

असौ विदार्यस्य तु तारषड्जमारभ्य मध्यस्थितधैवतान्तम् ॥ ७०१ ॥
ततोऽवरोहेदथ चाधिरोहेत्क्रमेण तारस्थितपञ्चमान्तम् ।
गीत्वा च तानान् कतिचिच्च तारषड्जे पुनर्न्यासमतो विदध्यात् ॥ ७०२ ॥

— ॥ रागवर्धनी ॥ —

एवं द्वितीयाऽपि च रागवर्धन्यस्या विदारी पुनरुक्तिहीना ।

— ॥ षड्जस्थायी ॥ —

स्थायी तु तारस्थितषड्जमादौ प्रक्रम्य तारस्थितधैवतान्तम् ॥ ७०३ ॥
स्वराः षडेवात्र भवन्ति तेषां प्रत्येकमेकैककतानरीत्या ।
स्वपूर्वपूर्वस्वरयोजनेन तथोत्तरेषामपि वर्जनेन ॥ ७०४ ॥
आरोहणेनाप्यवरोहणेन गीत्वा पुनर्द्वादश तत्र तानान् ।
न्यस्येच्च तारस्थितषड्ज एव तन्मध्यमस्थायिनमामनामः ॥ ७०५ ॥

— ॥ मध्यमस्थायी ॥ —

प्रारभ्य मध्यस्थितमध्यमं प्राक् सप्त स्वरास्तारगमध्यमान्ताः ।
प्रत्येकमेकैककतानमेषां स्वपूर्वपूर्वस्वरयोजनेन ॥ ७०६ ॥
तथोत्तरेषामपि वर्जनेन चारोहणेनाप्यवरोहणेन ।
चतुर्दश प्राग्वदिहैव तानान् गीत्वा त्यजेन्मध्यगमध्यमेऽस्मिन् ॥ ७०७ ॥

— ॥ रिषभस्थायी ॥ —

अथर्षभस्थाय्यभिधीयतेऽस्य प्रक्रम्य मध्यर्षभमेव पूर्वम् ।
सप्त स्वरास्तारगतर्षभान्ताश्चतुर्दश प्राग्वदिहापि तानान् ॥ ७०८ ॥
गीत्वा त्यजेन्मध्यगतर्षभे च तद्वर्तनीं चापि ततो वदामः ।

— ॥ वर्तनी ॥ —

प्रारभ्य मध्यस्थितधैवतं प्रागारुह्य तारस्थितमध्यमान्तम् ॥ ७०९ ॥
मध्यर्षभान्तं च ततोऽवरुह्य गीत्वा च तानान् कतिचित् क्रमेण ।
न्यस्येच्च मध्यस्थितषड्ज एव न्यासं तु रागस्य ततो वदामः ॥ ७१० ॥

— ॥ न्यासः ॥ —

या रागवर्धन्युदिता स तस्य विदारिकावद्भवतीति वेद्यम् ।
प्रगे प्रगेयः खलु राग एष श्रेयस्करो रक्तिकरो जनानाम् ॥ ७११ ॥

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(१३) — ॥ अथ ललितरागः ॥ —

मेलेन साकं ललिताख्यरागलक्ष्माधुना साधु निरूपयामः ।
मेलस्तु तस्यापि च गुर्जरीवन्न्यासो ग्रहोंऽशः पुनरत्र षड्जः ॥ ७१२ ॥
स षाडवः पञ्चमवर्जनात् स्यादाक्षिप्तिकामस्य निरूपयामः ।

— ॥ आक्षिप्तिका ॥ —

तारस्थषड्जात् प्रभृति क्रमात् प्रागामध्यगांधारमथोऽवरुह्य ॥ ७१३ ॥
आतारगांधारमथ क्रमादारुह्यापि गीत्वा कतिचिच्च तानान् ।
न्यस्येच्च तारस्थितषड्ज एवातो रागवर्धन्यभीयतेऽस्य ॥ ७१४ ॥

— ॥ रागवर्धनी ॥ —

आरभ्य तारस्थितमध्यमं प्रागारुह्य तत्तारगधैवतं च ।
आमध्यगांधारमतोऽवरुह्य गीत्वा च तानान् कतिचिद्विचित्रान् ॥ ७१५ ॥
न्यस्येच्च मध्यस्थितषड्ज एव तस्या विदारीमथ वर्णयामः ।

— ॥ विदारी ॥ —

आरभ्य मध्यस्थितषड्जमादावारुह्य चा मध्यनिषादतोऽपि ॥ ७१६ ॥
आ तारषड्जादवरुह्य गीत्वा तानान् विमुञ्चेदथ तारषड्जे ।
तद्रागवर्धन्यपरोच्यतेऽथ प्रारभ्य गांधारमतश्च तारम् ॥ ७१७ ॥

— ॥ रागवर्धनी ॥ —

आरुह्य चा तारनिषादतोऽपि मध्यस्थषड्जावधि चावरुह्य ।
गीत्वा च तानान् कतिचिच्च मध्यषड्जे त्यजेदत्र विदारिकाऽस्य ॥ ७१८ ॥

— ॥ विदारी ॥ —

प्रारभ्य तारस्थितषड्जमादावारुह्य गांधारत आ च मध्यात् ।
आ तारगाद्धैवततोऽवरुह्य गीत्वा च तानान् कतिचित् क्रमेण ॥ ७१९ ॥
षड्जस्वरे तारगते विमुञ्चेत् स्थायी तु तारस्थितषड्जकस्य ।

— ॥ षड्जस्थायी ॥ —

प्रारभ्य तारस्थितषड्जमादौ स्वराः षडा तारनिषादतः स्युः ॥ ७२० ॥
प्रत्येकमेकैककतानमेषां स्वपूर्वपूर्वस्वरयोजनेन ।
तथोत्तरेषामपि वर्जनेन चारोहणेनाप्यवरोहणेन ॥ ७२१ ॥
गीत्वा ततो द्वादश तत्र तानांस्तारस्थषड्जे विसृजेच्च पश्चात् ।

— ॥ गांधारस्थायी ॥ —

गांधारकस्थाय्यथ वक्ष्यतेऽत्र प्रारभ्य गांधारमतश्च मध्यात् ॥ ७२२ ॥
आतारगांधारमतः स्वरा ये सप्तात्र तानांश्च चतुर्दशैषाम् ।
गीत्वा च पूर्वोदितमानुपूर्व्या गांधारके मध्यगते विजह्यात् ॥ ७२३ ॥

— ॥ षड्जस्थायी ॥ —

स्थायी ततो मध्यगषड्जकात्स्यात् षड्जं पुरोपक्रममाण एव ।
मध्यस्थमातारगताच्च षड्जात् सप्त स्वरास्तत्र चतुर्दशैषाम् ॥ ७२४ ॥
तानान् पुनः पूर्ववदेव गत्वा षड्जस्वरे मध्यगते विमुञ्चेत् ।

— ॥ वर्तनी ॥ —

तद्वर्तनीं चापि निरूपयामो मध्यस्थितं प्रक्रममाण एव ॥ ७२५ ॥
षड्जं पुनस्तारगधैवतान्तमारुह्य चामध्यगषड्जमत्र ।
आरुह्य गीत्वा कतिचिच्च तानान् न्यस्येत् पुनर्मध्यगषड्ज एव ॥ ७२६ ॥

— ॥ न्यासः ॥ —

न्यासस्तु रागस्य निरूप्यतेऽत्र गेयस्त्वयं पूर्वविदारिकावत् ।
तानैर्मनोज्ञैः पुनरुक्तिहीनैर्निरूपितेयं ललिताभिधैषा ॥ ७२७ ॥
प्रगे प्रगेया शुभरक्तिदा सा श्रेयस्करी श्रोतृजनाव्रजानाम् ।

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(१४) — ॥ अथ मलहरीरागः ॥ —

निरूप्यते सा मलहर्यथासौ मेलस्तु तस्या अपि गुर्जरीवत् ॥ ७२८ ॥
स्याद्धैवतो न्यास इह ग्रहोंऽशो निषादलोपादपि षाडवत्वम् ।
केचित् प्रवीणास्त्ववरोहणेऽस्या गांधारसत्तामपि वर्णयन्ति ॥ ७२९ ॥

— ॥ आक्षिप्तिका ॥ —

आक्षिप्तिकां तावदुदीरयामः प्रारभ्य तारर्षभमेव चादौ ।
आरुह्य तारास्थितमध्यमान्तं मध्यर्षभान्तं त्ववरुह्य कांश्चित् ॥ ७३० ॥
गीत्वाऽत्र तानानिह तारषड्जे न्यासो विधेयः खलु गातृमुख्यैः ।

— ॥ रागवर्धनी ॥ —

तद्रागवर्धन्यभिधीयतेऽथ प्रारभ्य तारर्षभमत्र पूर्वम् ॥ ७३१ ॥
आरुह्य तारस्थितधैवतान्तमामध्यषड्जं त्ववरुह्य पश्चात् ।
गीत्वा च तानान् कतिचिद्विचित्रान् न्यस्येच्च मध्यस्थितषड्ज एव ॥ ७३२ ॥

— ॥ विदारी ॥ —

अस्या विदारी त्वथ मध्यषड्जमारुह्य तारस्थितमध्यमान्तम् ।
आरुह्य चा मध्यगतर्षभाच्चावरुह्य तानानभिगाय कांश्चित् ॥ ७३३ ॥
न्यस्येच्च तारस्थितषड्ज एव तद्रागवर्धन्यपि च द्वितीया ।

— ॥ रागवर्धनी ॥ —

ज्ञेया विदार्या सह पूर्वरीत्या षड्जस्वरस्थाय्यभिधीयतेऽत्र ॥ ७३४ ॥

— ॥ षड्जस्थायी ॥ —

आरभ्य तारस्थितषड्जमादौ पञ्च स्वरास्तारगधैवतान्ताः ।
प्रत्येकमेकैककतानमेषां स्वपूर्वपूर्वस्वरयोजनेन ॥ ७३५ ॥
तथोत्तरेषामपि वर्जनेन चारोहणेनाप्यवरोहणेन ।
तानान् विचित्रान् दश साधु गीत्वा न्यस्येच्च मध्यस्थितषड्ज एव ॥ ७३६ ॥

— ॥ पञ्चमस्थायी ॥ —

तं पञ्चमस्थायिनमामनामः प्रारभ्य मध्यस्थितपञ्चमं तम् ।
स्वराः स्युरातारगपञ्चमाः षड् विना निषादेन भवन्ति तेषाम् ॥ ७३७ ॥
प्रत्येकमेकैककतानमेषां पूर्वोक्तवद् द्वादश तत्र तानान् ।
गीत्वा त्यजेन्मध्यगपञ्चमे तु स्थायी ततो मध्यगषड्जकस्य ॥ ७३८ ॥

— ॥ षड्जस्थायी ॥ —

आदावुपक्रम्य तु मध्यषड्जं तारस्थषड्जावधयः स्वराः षट् ।
प्रत्येकमेकैककतानमेषां पूर्वोक्तवद् द्वादश तत्र तानान् ॥ ७३९ ॥
गीत्वा ततो मध्यगषड्ज एव न्यस्येच्च तद्वर्तनिकोच्यतेऽथ ।

— ॥ वर्तनी ॥ —

आरभ्य मध्यस्थितषड्जमादावारुह्य तारस्थितधैवतान्तम् ॥ ७४० ॥
आ मध्यषड्जादवरुह्य तानान् गीत्वा विजह्यादथ मध्यषड्जे ।

— ॥ न्यासः ॥ —

रागस्य तु न्यास इहापि पूर्वविदारिकेवापुनरुक्ति गेयः ॥ ७४१ ॥

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(१५) — ॥ अथ पाडीरागः ॥ —

रामक्रियामेलमुशन्ति पाडीरागस्य लोके कतिचिन्नवीनाः ।
वरालिका षट्श्रुतिमध्यमस्य संबन्धतस्तत् खलु नैव युक्तम् ॥ ७४२ ॥
चतुःश्रुतेस्तत्र तु मध्यमस्य शुद्धस्य योगादिह रागसिद्धौ ।
नैवात्र मेलान्तरकल्पनं स्यात्तद्गुर्जरीमेलज एष रागः ॥ ७४३ ॥
निरूपयामो निपुणं तु पाडीं न्यासो ग्रहोंऽशः पुनरत्र षड्जः ।
गांधारलोपात् किल षाडवोऽयमाक्षिप्तिकामस्य च वर्णयामः ॥ ७४४ ॥

— ॥ आक्षिप्तिका ॥ —

प्रारभ्य तारस्थितषड्जमादौ मध्यर्षभान्तं त्ववरुह्य पश्चात् ।
आरुह्य तारस्थितपञ्चमान्तं गीत्वा च तानान् कतिचिद्यथेच्छम् ॥ ७४५ ॥
न्यस्येच्च तारस्थितषड्ज एव तद्रागवर्धन्यभिधीयतेऽथ ।

— ॥ रागवर्धनी ॥ —

प्रक्रम्य मध्यस्थितपञ्चमं प्रागारुह्य तारस्थितधैवतान्तम् ॥ ७४६ ॥
मध्यस्थषड्जावधि चावरुह्य गीत्वा च तानान् कतिचिद्विचित्रान् ।
न्यस्येच्च मध्यस्थितषड्ज एव विदारिकां तां विशदीकरोमि ॥ ७४७ ॥

— ॥ विदारी ॥ —

प्रारभ्य मध्यस्थितपञ्चमं तं मध्यर्षभान्तं त्ववरुह्य तस्मात् ।
यथाक्रमं तावदथाधिरोहेद् यावद्भवेत्तारगपञ्चमोऽसौ ॥ ७४८ ॥
गीत्वा च तानान् विविधान् यथेच्छं न्यस्येच्च तारस्थितषड्ज एव ।

— ॥ रागवर्धनी ॥ —

सा रागवर्धन्यभिधीयतेऽन्या तारर्षभं प्रक्रममाण एव ॥ ७४९ ॥
आरुह्य तारस्थितधैवतान्तमा मध्यषड्जादवरुह्य पश्चात् ।
प्रगाय तानान् कतिचित् प्रगल्भं न्यस्येच्च मध्यस्थितषड्ज एव ॥ ७५० ॥

— ॥ विदारी ॥ —

अस्या विदारीमथ वर्णयामः प्रक्रम्य तारस्थितषड्जमादौ ॥ ७५१ ॥
मध्यर्षभान्तं त्ववरुह्य तस्मादारुह्य तारस्थितपञ्चमान्तम् ।
गीत्वा च तानान् कतिचिद्यथेच्छं न्यस्येच्च मध्यस्थितषड्ज एव ॥ ७५२ ॥

— ॥ षड्जस्थायी ॥ —

षड्जस्य तु स्थायिनमामनामः प्रारभ्य तारस्थितषड्जमादौ ।
तानान् विना मध्यगते निषादेऽप्याधैवतं तारगतांश्चतुर्णाम् ॥ ७५३ ॥
स्वपूर्वपूर्वस्वरयोजनात् स्वोत्तरोत्तरस्यापि विवर्जनाच्च ।
आरोहणेनाप्यवरोहणेन प्रत्येकमेकैककतानमेषाम् ॥ ७५४ ॥
अष्टौ तु तानानभिगाय पश्चान्न्यस्येच्च तारस्थितषड्ज एव ।

— ॥ पञ्चमस्थायी ॥ —

स पञ्चमस्थाय्यभिधीयतेऽस्य प्रक्रम्य मध्यस्थितपञ्चमं प्राक् ॥ ७५५ ॥
ये तु स्वरास्तारगपञ्चमान्तास्तानान् विना मध्यगते निषादे ।
प्राग्वत् पुनर्द्वादश तानभेदान् गीत्वा त्यजेन्मध्यगपञ्चमेऽस्मिन् ॥ ७५६ ॥

— ॥ रिषभस्थायी ॥ —

मध्यर्षभस्थायिविधिं वदामो मध्यर्षभानुक्रममानुपूर्व्यात् ।
तारर्षभान्तं किल मध्यमे च निषादके तानविवर्जनेन ॥ ७५७ ॥
प्राग्वच्च तानान् दश तु प्रगाय मुञ्चेच्च मध्यर्षभ एव तस्मिन् ।

— ॥ वर्तनी ॥ —

निरूपयामस्त्वथ वर्तनीं तामारभ्य मध्यस्थितषड्जमादौ ॥ ७५८ ॥
आरुह्य तारस्थितधैवतान्तं मध्यस्थषड्जावधि चावरुह्य ।
गीत्वा च तानान् कतिचित् प्रगल्भं न्यस्येच्च मध्यस्थितषड्ज एव ॥ ७५९ ॥

॥ न्यासः ॥

न्यासस्तु रागस्य निरुक्तरागविवर्तनीवत् पुनरत्र वेद्यः ।
तुरीययामे दिवसस्य गाने श्रेयस्करः श्रोतृजनस्य सोऽयम् ॥ ७६० ॥

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(१६) — ॥ अथ सावेरीरागः ॥ —

सावेरिकालक्ष्म ततो वदामो मेलो भवेदत्र तु गुर्जरीवत् ।
स्यात् पञ्चमो न्यास इह ग्रहोंऽशो निषादगांधारकयोर्विलोपात् ॥ ७६१ ॥
स्यादौडुवोऽयं कथितस्तु रागस्त्वाक्षिप्तिकामस्य निरूपयामः ।

— ॥ आक्षिप्तिका ॥ —

आरभ्य तारस्थितषड्जमादौ मध्यर्षभान्तं त्ववरुह्य चास्मात् ॥ ७६२ ॥
आरुह्य तारस्थितमध्यमान्तं तानान् विचित्रान् कतिचिच्च गीत्वा ।
न्यस्येच्च तारस्थितषड्ज एव तद्रागवर्धन्यभिधीयतेऽथ ॥ ७६३ ॥

— ॥ रागवर्धनी ॥ —

आरभ्य तारस्थितपञ्चमान्तमारुह्य चातारगधैवतान्तम् ।
मध्यस्थषड्जावधि चावरुह्य तानान् विचित्रान् कतिचिच्च गीत्वा ॥ ७६४ ॥
न्यस्येत् पुनर्मध्यगषड्ज एव विदार्यमुष्यापि निरूप्यतेऽथ ।

— ॥ विदारी ॥ —

आरभ्य तारोपहितर्षभं प्राङ्मध्यर्षभान्तं त्ववरुह्य तस्मात् ॥ ७६५ ॥
आरभ्य तारस्थितमध्यमान्तं तानान् विचित्रान् कतिचित् प्रगाय ।
न्यस्येच्च तारस्थितषड्ज एव सा रागवर्धन्यभिधीयतेऽन्या ॥ ७६६ ॥

— ॥ रागवर्धनी ॥ —

आरभ्य मध्यस्थितपञ्चमं प्रागारुह्य तारस्थितधैवतान्तम् ।
मध्यस्थषड्जावधि चावरुह्य तानान् विचित्रान् कतिचिच्च गीत्वा ॥ ७६७ ॥
न्यस्येच्च मध्यस्थितषड्ज एव विदारिकान्या तु विविच्यतेऽत्र ।

— ॥ विदारी ॥ —

आरभ्य तारस्थितषड्जमादौ मध्यर्षभान्तं त्ववरुह्य पश्चात् ॥ ७६८ ॥
आरुह्य तारस्थितमध्यमान्तं नाना च तानानभिगाय चित्रान् ।
न्यस्येच्च मध्यस्थितषड्ज एव षड्जस्वरस्थायिनमामनामः ॥ ७६९ ॥

— ॥ षड्जस्थायी ॥ —

आरभ्य तारस्थितषड्जमादौ निरस्य गांधारनिषादकौ द्वौ ।
पञ्च स्वरास्तारगधैवतान्ताः प्रत्येकमेकैककतानमेषाम् ॥ ७७० ॥
स्वपूर्वपूर्वस्वरयोजनात् स्वोत्तरोत्तरेषामपि वर्जनेन ।
आरोहणेनाप्यवरोहणेन चोद्गाय तानानपि तान् दशैव ॥ ७७१ ॥
न्यस्येत्तु तारस्थितषड्ज एव तं पञ्चमस्थायिनमामनामः ।

— ॥ पञ्चमस्थायी ॥ —

प्रारभ्य मध्यस्थितपञ्चमं प्रागेते स्वरास्तारगपञ्चमान्ताः ॥ ७७२ ॥
यथापुरं द्वादश साधु गीत्वा तानांस्त्यजेन्मध्यगपञ्चमेऽस्मिन् ।

— ॥ मध्यमस्थायी ॥ —

तन्मध्यमस्थायिनमामनामः प्रारभ्य मध्यस्थितमध्यमं तम् ॥ ७७३ ॥
एते स्वरास्तारगमध्यमान्ता यथापुरं द्वादश साधु तानान् ।
गीत्वात्यजेन्मध्यगमध्यमेऽस्मिन् स्थाय्युच्यते मध्यगषड्जकस्य ॥ ७७४ ॥

— ॥ षड्जस्थायी ॥ —

आरभ्य मध्यस्थितषड्जमादौ ये तारषड्जावधयः स्वराः षट् ।
यथापुरं द्वादश साधु तानान् गीत्वा त्यजेन्मध्यगषड्ज एव ॥ ७७५ ॥

— ॥ वर्तनी ॥ —

तां वर्तनीं संप्रति लक्षयामस्त्वारभ्य मध्यस्थितषड्जमादौ ।
आरुह्य तारस्थितधैवतान्तं मध्यस्थषड्जान्तमतोऽवरुह्य ॥ ७७६ ॥
तानान् विचित्रान् कतिचित् प्रगाय त्यजेत् पुनर्मध्यगषड्ज एव ।

— ॥ न्यासः ॥ —

न्यासस्तु रागस्य विदारिकावत्तथा प्रगेयः पुनरुक्तिवर्जम् ॥ ७७७ ॥

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(१५) — ॥ अथ रेवगुप्तिरागः ॥ —

वक्ष्यामहे संप्रति रेवगुप्तिं मेलो भवेदस्य तु गुर्जरीवत् ।
न्यासो ग्रहोंऽशस्त्वृषभोऽत्र वेद्यो विना निषादेन च मध्यमेन ॥ ७७८ ॥
भवेदसावौडुवतां प्रपन्नस्त्वाक्षिप्तिकामस्य निरूपयामः ।

— ॥ आक्षिप्तिका ॥ —

आरभ्य मध्यस्थितधैवतं प्रागा मध्यषड्जादवरुह्य तस्मात् ॥ ७७९ ॥
आरुह्य चातारगतर्षभं च प्रगाय तानान् कतिचिद्विचित्रान् ।
न्यस्येच्च तारस्थितषड्ज एवातो रागवर्धन्यभिधीयतेऽत्र ॥ ७८० ॥

— ॥ रागवर्धनी ॥ —

आरभ्य तारर्षभमेव चादावारुह्य तानान् कतिचित् प्रगल्भम् ।
न्यस्येत् पुनर्मध्यगषड्ज एव तस्या विदारीं प्रतिपादयामः ॥ ७८१ ॥

— ॥ विदारी ॥ —

प्रारभ्य तारस्थितषड्जमादावामध्यगांधारमतोऽवरुह्य ।
आतारगांधारमथाधिरुह्य तानान् विचित्रान् कतिचिच्च गीत्वा ॥ ७८२ ॥
न्यस्येच्च तारस्थितषड्ज एव सा रागवर्धन्यभिधीयतेऽन्या ।

— ॥ रागवर्धनी ॥ —

आरभ्य मध्यस्थितधैवतं प्रागारुह्य तारस्थितधैवतान्तम् ॥ ७८३ ॥
आ मध्यषड्जादवरुह्य पश्चात्तानांश्च नाना तदनु प्रगाय ।
न्यस्येच्च मध्यस्थितषड्ज एव तस्या विदारीं तदनु ब्रवीमि ॥ ७८४ ॥
आरभ्य तारर्षभतस्ततोऽपि चामध्यगांधारमतोऽवरुह्य ।
तानान् विचित्रान् कतिचित् प्रगाय चातारगांधारमतोऽधिरुह्य ॥ ७८५ ॥
न्यस्येच्च तारस्थितषड्ज एव षड्जस्वरस्थायिनमामनामः ।

— ॥ षड्जस्थायी ॥ —

आरभ्य तारस्थितषड्जमादौ विना निषादस्वरमध्यमाभ्याम् ॥ ७८६ ॥
पञ्च स्वरा धैवतिकान्तिमाः स्युः प्रत्येकमेकैककतानमेषाम् ।
स्वपूर्वपूर्वस्वरयोजनात् स्वोत्तरोत्तरेषामपि वर्जनेन ॥ ७८७ ॥

आरोहणेनाप्यवरोहणेन दशापि तानान् क्रमशः प्रगाय ।
न्यस्येच्च तारस्थितषड्ज एव स्थायी स्वरस्यैष तु पञ्चमस्य ॥ ७८८ ॥

— ॥ पञ्चमस्थायी ॥ —

प्रारभ्य मध्यस्थितपञ्चमं तं षट् च स्वरास्तारगपञ्चमान्ताः ।
पूर्वोक्तवद् द्वादश तत्र तानान् गीत्वा त्यजेन्मध्यगपञ्चमेऽस्मिन् ॥ ७८९ ॥
स्थाय्युच्यते मध्यगषड्जकस्य प्रारभ्य मध्यस्थितषड्जमादौ ।
तारस्थषड्जावधिकाः स्वराः षड्यथापुरं द्वादश तत्र तानान् ॥ ७९० ॥
प्रगाय मध्यस्थितषड्ज एव मुञ्चेच्च तद्वर्तनिकां वदामः ।

— ॥ वर्तनी ॥ —

प्रारभ्य मध्यस्थितषड्जमादावारुह्य तारस्थितधैवतान्तम् ॥ ७९१ ॥
आ मध्यषड्जादवरुह्य पश्चात्तानान् विचित्रांस्तदनु प्रगाय ।

— ॥ न्यासः ॥ —

न्यस्येच्च मध्यस्थितषड्ज एव न्यासस्तु रागस्य विदारिकावत् ॥ ७९२ ॥

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१८ — ॥ अथ वराटीरागः ॥ —

मेलं प्रवक्ष्याम्यधुना वराट्याः षड्जर्षभौ पञ्चमधैवतौ च ।
गांधारकश्चेति च पञ्च शुद्धाः स्यान्मध्यमः षट्श्रुतिरेव तत्र ॥ ७९३ ॥
निषादकः काकलिसंज्ञकश्च निरूप्यतेऽस्याः पुनरत्र लक्ष्म ।
न्यासो ग्रहोंऽशः पुनरत्र षड्जः स एव वादी स च पञ्चमस्तु ॥ ७९४ ॥
संवादितामेति स मध्यमश्च विवादिगांधारनिषादकेयम् ।
स धैवतः स्यादृषभोऽनुवादी चाक्षिप्तिकां प्राक् तु निरूपयामः ॥ ७९५ ॥

— ॥ आक्षिप्तिका ॥ —

गांधारमारभ्य तु तारसंस्थं मध्यस्थितान्मध्यमतोऽवरुह्य ।
आतारगांधारमथाधिरोहेत्तानांश्च गीत्वा कतिचिद्यथेच्छम् ॥ ७९६ ॥
न्यस्येत् पुनस्तारगषड्ज एव सा रागवर्धन्यभिधीयतेऽस्याः ।

— ॥ रागवर्धनी ॥ —

आरभ्य मध्यस्थितषड्जमादावारुह्य तारस्थनिषादकान्तम् ॥ ७९७ ॥
आमध्यषड्जं त्ववरुह्य तस्माद्गीत्वा तु तानान् कतिचिद्विचित्रान् ।
न्यस्येत्तु मध्यस्थितषड्ज एव तस्या विदारीमथ वर्णयामः ॥ ७९८ ॥

— ॥ विदारी ॥ —

आरभ्य मध्यस्थितपञ्चमं तमामध्यषड्जं त्ववरुह्य तस्मात् ।
आरुह्य तत्तारगमध्यमान्तं गीत्वा च तानान् कतिचिद्विचित्रान् ॥ ७९९ ॥
न्यस्येत्तु तारस्थितषड्ज एव सा रागवर्धन्यभिधीयतेऽन्या ।

— ॥ रागवर्धनी ॥ —

आरभ्य मध्यस्थितपञ्चमं तमारुह्य तत्तारनिषादकान्तम् ॥ ८०० ॥
आमध्यषड्जं त्ववरुह्य तस्माद्गीत्वा च तानान् कतिचिद्विचित्रान् ।
न्यस्येत्तु मध्यस्थितषड्ज एव तस्या विदारीं प्रतिपादयामः ॥ ८०१ ॥

— ॥ विदारी ॥ —

आरभ्य तारस्थितषड्जमादावामध्यगांधारमतोऽवरोहेत् ।
आरुह्य तत्तारगमध्यमान्तं गीत्वा तु तानान् कतिचिद्विचित्रान् ॥ ८०२ ॥
न्यस्येत्तु तारस्थिषड्ज एव ततः परं स्थायिविधां वदामः ।

— ॥ षड्जस्थायी ॥ —

आरभ्य तारस्थितषड्जमादौ सप्तापि ये तारनिषादकान्ताः ॥ ८०३ ॥
स्वपूर्वपूर्वस्वरयोजनेन तथोत्तरेषापि वर्जनेन ।
प्रत्येकमेकैककतानमेषामारोहणेनाप्यवरोहणेन ॥ ८०४ ॥
चतुर्दशोद्गाय च तानभेदान् न्यस्येत्तु तारस्थितषड्ज एव ।

— ॥ मध्यमस्थायी ॥ —

तन्मध्यमस्थायिनमत्र वक्ष्ये त्वारभ्य मध्यस्थितमध्यमं च ॥ ८०५ ॥
अष्टापि ये तारगमध्यमान्ताः प्रत्येकमेकैककतानमेषाम् ।
स्वपूर्वपूर्वस्वरयोजनेन तथोत्तरेषामपि वर्जनेन ॥ ८०६ ॥

आरोहणेनाप्यवरोहणेन व्यष्टौ च तानान् पुनरत्र गीत्वा ।
न्यस्येत्तथा मध्यगमध्यमेऽस्मिंस्तथर्षभस्थायितमामनामः ॥ ८०७ ॥

— ॥ रिषभस्थायी ॥ —

आरभ्य मध्यर्षभकं स्वरा ये तारर्षभान्ताः पुनरष्ट तेषाम् ।
स्वपूर्वपूर्वस्वरयोजनेन तथोत्तरेषामपि वर्जनेन ॥ ८०८ ॥
आरोहणेनाप्यवरोहणेन प्रत्येकमेकैककतानरीत्या ।
व्यष्टौ च तानान् पुनरत्र गीत्वा न्यस्येत्तु मध्यर्षभ एव तस्मिन् ॥ ८०९ ॥

— ॥ षड्जस्थायी ॥ —

निरूप्यते संप्रति मध्यषड्जस्थायी समारभ्य तु मध्यषड्जम् ।
आतारषड्जं पुनरष्टधा स्युस्तेषां स्वराणां क्रमतो विधाय ॥ ८१० ॥
स्वपूर्वपूर्वस्वरयोजनेन तथोत्तरेषामपि वर्जनेन ।
प्रत्येकमेकैककतानमेषामारोहणेनाप्यवरोहणेन ॥ ८११ ॥
व्यष्टौ तु तानान् पुनरत्र गीत्वा न्यस्येत्तु मध्यस्थितषड्जमादौ ।
आरुह्य चातारनिषादमस्मान्मध्यस्थषड्जावधि चावरुह्य ॥ ८१२ ॥
तानांश्च गीत्वा कतिचिद्विचित्रान् न्यस्येत्तु मध्यस्थितषड्ज एव ।

— ॥ न्यासः ॥ —

न्यासं तु रागस्य निरूपयामस्त्वारभ्य मध्यस्थितपञ्चमं तम् ॥ ८१३ ॥
आमध्यषड्जं त्ववरुह्य तस्मादारुह्य तत्तारगमध्यमान्तम् ।
गीत्वा च तानान् पुनरुक्तिहीनान् न्यस्येत्तु तारस्थितषड्ज एव ॥ ८१४ ॥
एषा विशेषात् कथिता वराटी सत्संप्रदायागतलक्ष्यरीत्या ।

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(१९) — ॥ अथ श्रीरागः ॥ —

श्रीरागमेलं प्रतिपादयामः षड्जस्तथा मध्यमपञ्चमौ च ॥ ८१५ ॥
शुद्धास्तयोर्धैवतकर्षभौ द्वौ पञ्चश्रुती कैशिकको निषादः ।
गांधारकस्तत्र भवेत्तु साधारणस्वैरेरभिरयं युतः स्यात् ॥ ८१६ ॥
श्रीरागलक्ष्म प्रवदामि षड्जो न्यासो ग्रहोंऽशश्च भवेदमुष्य ।
गांधारके वैकृतके च तानो ह्यस्त्येव तस्मिन् परिपूर्ण एषः ॥ ॥ ८१७ ॥

— ॥ आक्षिप्तिका ॥ —

आक्षिप्तिकामस्य निरूपयामः प्रारभ्य मध्यस्थनिषादमादौ ।
मध्यर्षभान्तं त्ववरुह्य तारगांधारपर्यन्तमथाधिरोहेत् ॥ ८१८ ॥
गीत्वा च तानान् कतिचिद्विचित्रान् न्यस्येच्च तारस्थितषड्ज एव ।

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— ॥ रागवर्धनी ॥ —

तद्रागवर्धन्यभिधीयतेऽथ प्रारभ्य तारर्षभमेव पूर्वम् ॥ ८१९ ॥
आ तारगात् पञ्चमतोऽधिरोहेदा मध्यषड्जादवरुह्य पश्चात् ।
गायेच्च तानान् कतिचिद्विचित्रान् न्यस्येच्च मध्यस्थितषड्ज एव ॥ ८२० ॥

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— ॥ विदारी ॥ —

अस्या विदारीं कथयेऽथ मध्यगतर्षभं प्रक्रममाण एव ।
आतारगान्धारमथाधिरुह्यावरुह्य चामध्यगपञ्चमं च ॥ ८२१ ॥
प्रगाय तानानथ तत्र नाना षड्जे विमुञ्चेदपि मध्यभाजि ।

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— ॥ रागवर्धनी ॥ —

तद्रागवर्धन्यभिधीयतेऽन्या प्रारभ्य तारस्थितमध्यमं तु ॥ ८२२ ॥
आरुह्य चातारनिषादमादावा मध्यषड्जादवरोहणं स्यात् ।
गीत्वा च तानान् विविधाननेकान् न्यस्येच्च मध्यस्थितषड्ज एव ॥ ८२३ ॥

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— ॥ विदारी ॥ —

अस्या विदारीमथ वर्णयामः प्रारभ्य तारस्थितषड्जमादौ ।
मध्यर्षभान्तं त्ववरुह्य तारगांधारपर्यन्तमथाधिरोहेत् ॥ ८२४ ॥
गीत्वा च तानान् कचिद्विचित्रान् षड्जे तु तारस्थित एव जह्यात् ।

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— ॥ षड्जस्थायी ॥ —

षड्जस्वरस्थायिनमामनामः प्रारभ्य तारस्थितषड्जमादौ ॥ ८२५ ॥
पञ्च स्वरास्तारनिषादकान्ता विहाय गांधारकधैवतौ द्वे ।
एकैकमेषामभिधाय तानं प्रत्येकमेवं दश तत्र गीत्वा ॥ ८२६ ॥
त्यजेच्च तारस्थितषड्ज एव तत्पञ्चमस्थायिनमामनामः ।

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— ॥ पञ्चमस्थायी ॥ —

आरभ्य मध्यस्थितपञ्चमं प्राग्विहाय तौ मध्यमधैवतौ द्वौ ॥ ८२७ ॥
ये षट् स्वरास्तारगपञ्चमान्ताः प्रत्येकमेषां पुनरेकमेकम् ।
प्रगाय तु द्वादश तानभेदान् मध्यस्थिते पञ्चम एव जह्यात् ॥ ८२८ ॥

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— ॥ षड्जस्थायी ॥ —

निरूप्यते संप्रति मध्यषड्जस्थायी समारभ्य तु मध्यषड्जम् ।
स्वराः षडातारगषड्जमत्र विहाय तौ मध्यमधैवतौ च ॥ ८२९ ॥
प्रत्येकमेकैकतानमेषामारोहणेनाप्यवरोहणेन ।
गीत्वा पुनर्द्वादश चैव मुञ्चेत् षड्जस्वरे मध्यगते ततश्च ॥ ८३० ॥

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— ॥ वर्तनी ॥ —

तद्वर्तनीं संप्रति वर्णयामः प्रारभ्य मध्यस्थितषड्जमादौ ।
आरुह्य चातारनिषादमस्मादा मध्यषड्जादवरोहणं स्यात् ॥ ८३१ ॥
गीत्वा च तानान् विविधान् क्रमेण मध्यस्थषड्जे पुनरेव जह्यात् ।

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— ॥ न्यासः ॥ —

न्यासस्तु रागस्य निरुक्तपूर्वविदारिकावत् पुनरत्र वेद्यः ॥ ८३२ ॥
सायाह्नगाने सति सर्वसंपत्प्रदायकोऽयं शुभरक्तिदश्च ।

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(२०) ॥ —अथ सालगभैरवीरागः ॥ —

वक्ष्यामहे सालगभैरवीं तां श्रीरागमेलस्तु भवेदमुष्याः ॥ ८३३ ॥
तल्लक्षणं तावदुदीरयामो न्यासो ग्रहोंऽशः पुनरत्र षड्जः ।
संपूर्णभावं भजते च सोऽयमाक्षिप्तिकां तावदुदीरयामः ॥ ८३४ ॥

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— ॥ आक्षिप्तिका ॥ —

आरभ्य तारस्थितषड्जमादौ मध्यर्षभान्तं त्ववरुह्य तस्मात् ।
आतारगांधारमथाधिरोहेद्गीत्वा च तानान् कतिचिद्विचित्रान् ॥ ८३५ ॥
मुञ्चेच्च तारस्थितषड्ज एव तद्रागवर्धन्यभिधीयतेऽथ ।

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— ॥ रागवर्धनी ॥ —

तारस्थितान्मध्यमतोऽधिरुह्य ताराग्निषादाच्च ततोऽवरोहेत् ॥ ८३६ ॥
आमध्यषड्जं कतिचिच्च तानान् गीत्वा त्यजेन्मध्यगषड्ज एव ।

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— ॥ विदारी ॥ —

वक्ष्ये विदारीमथ तारषड्जमारभ्य तन्मध्यगतर्षभान्तम् ॥ ८३७ ॥
अतोऽवरुह्य क्रमशोऽधिरोहेदातारगांधारमनेकतानान् ।
गीत्वा त्यजेन्मध्यगषड्ज एव त्वस्या विदारीमथ लक्षयामः ॥ ८३८ ॥
आरुह्य तारस्थितषड्जमादौ मध्यर्षभान्तं त्ववरुह्य तस्मात् ।
आतारगांधारमथाधिरोहेत् प्रगाय तानान् कतिचित् प्रगल्भम् ॥ ८३९ ॥
न्यस्येच्च तारस्थितषड्ज एव तद्रागवर्धन्यभिधीयतेऽथ ।

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— ॥ रागवर्धनी ॥ —

प्रक्रम्य तारस्थितपञ्चमं तमारुह्य तारस्थनिषादकान्तम् ॥ ८४० ॥
मध्यस्थषड्जान्तमतोऽवरुह्य गीत्वा च तानान् कतिचित् क्रमेण ।
मुञ्चेच्च मध्यस्थितषड्ज एव तस्या विदारीं कथये द्वितीयाम् ॥ ८४१ ॥

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— ॥ विदारी ॥ —

मध्यस्थितात् पञ्चमतोऽवरुह्य मध्यर्षभान्तं तु ततोऽधिरोहेत् ।
आतारगांधारमनेकतानान् गीत्वा त्यजेन्मध्यमषड्ज एव ॥ ८४२ ॥

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— ॥ षड्जस्थायी ॥ —

षड्जस्य तु स्थाय्यभिधीयतेऽथ प्रारभ्य तारस्थितषड्जमादौ ।
स्वराः स्युरा तारनिषादतो ये प्रत्येकमेकैककतानमेषाम् ॥ ८४३ ॥
उद्गाय तानांश्चतुरो दशापि षड्जस्वरे तारगते विजह्यात् ।

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— ॥ पञ्चमस्थायी ॥ —

स्थाय्युच्यते संप्रति पञ्चमस्य याऽष्टस्वरी मध्यगपञ्चमादिः ॥ ८४४ ॥
भवेच्च तारस्थितपञ्चमान्ता पुरेव तस्यां दश षट् च तानान् ।
गायंस्त्यजेन्मध्यगपञ्चमेऽस्मिन्नथर्षभस्थायिनमामनामः ॥ ८४५ ॥

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— ॥ रिषभस्थायी ॥ —

मध्यर्षभात्तारगतर्षभान्तं प्राग्वत् प्रगायन् दश षट् च तानान् ।
मध्यस्थितेऽस्मिन् रिषभे विमुञ्चेत् स्थाय्युच्यते मध्यगषड्जकस्य ॥ ८४६ ॥

— ॥ षड्जस्थायी ॥ —

मध्यस्थषड्जात् प्रभृति क्रमेण तारस्थषड्जावधि तु स्वराणाम् ।
तानान् प्रगायन् दश षट् पुरेव न्यस्येच्च मध्यस्थितषड्ज एव ॥ ८४७ ॥

— ॥ वर्तनी ॥ —

वर्तन्यमुष्याः खलु मध्यषड्जादारुह्य चातारनिषादमस्मात् ।
आ मध्यषड्जादवरुह्य तानान् गीत्वा त्यजेन्मध्यगषड्ज एव ॥ ८४८ ॥

— ॥ न्यासः ॥ —

विदारिकावद्भवतीह रागन्यासो दिनान्ते विदधीत गानम् ।

(२१) — ॥ अथ घण्टारवरागः ॥ —

घाण्टारवं केचिदमुं नवीनाः संबन्धतः षट्श्रुतिकर्षभस्य ॥ ८४९ ॥
जन्यं विदुः कन्नडगौलमेलात्त्याज्यं तथैतत् खलु युक्त्यभावात् ।
श्रीरागमेलोपगतर्षभेण रागस्य पञ्चश्रुतिनैव सिद्धेः ॥ ८५० ॥
मेलान्तरं तत्र न कल्पनीयं श्रीरागमेलेन गतार्थभावात् ।
श्रीरागमेलप्रभवश्च तस्माद्घण्टारवो राजत एष रागः ॥ ८५१ ॥
लक्ष्मोच्यते तस्य च पूर्ण एष स्याद्धैवतो न्यास इह ग्रहोंऽशः ।

— ॥ आक्षिप्तिका ॥ —

आक्षिप्तिकामस्य निरूपयामः प्रक्रम्य तारस्थितषड्जमादौ ॥ ८५२ ॥
आरुह्य तारस्थितमध्यमान्तमा मध्यषड्जादवरुह्य तस्मात् ।
गीत्वा च तानान् कतिचिद्विचित्रान् न्यस्येच्च मध्यस्थितषड्ज एव ॥ ८५३ ॥

— ॥ विदारी ॥ —

अस्या विदारीमथ वर्णयामः प्रारभ्य मध्यस्थितपञ्चमं प्राक् ।
आरुह्य तारस्थितमध्यमान्तमस्मात् पुनर्मध्यगपञ्चमान्तम् ॥ ८५४ ॥
अथावरोहेत् कतिचिच्च तानान् गीत्वा त्यजेत्तारगषड्ज एव ।

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— ॥ रागवर्धनी ॥ —

तद्रागवर्धन्यभिधीयतेऽन्या तारस्थितात् पञ्चमतोऽवरुह्य ॥ ८५५ ॥
यावद्भवेत्तारगतो निषादस्त्वा मध्यषड्जाच्च ततोऽवरोहेत् ।
प्रगाय तानान् विविधान् यथेच्छं मुञ्चेच्च मध्यस्थित एव षड्जे ॥ ८५६ ॥

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— ॥ विदारी ॥ —

अस्या विदार्यां प्रभृतीह मध्यनिषादतस्तारगमध्यमान्तम् ।
आरुह्य तस्मात् क्रमशोऽवरोहेद्यावत् पुनः पञ्चम एष मध्यः ॥ ८५७ ॥
उद्गाय तानानुचितान् यथेच्छं न्यस्येच्च मध्यस्थित एव षड्जे ।

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— ॥ षड्जस्थायी ॥ —

निरूप्यते संप्रति तारषड्जस्थायी समारभ्य तु तारषड्जम् ॥ ८५८ ॥
स्वराः स्युरातारनिषादका ये प्रत्येकमेषामधिरोहणेन ।
तथाऽवरोहेण च तानमेकमेकं प्रगायंश्चतुरो दशैव ॥ ८५९ ॥
न्यस्येच्च तारस्थितषड्ज एव स्थाय्युच्यते मध्यगपञ्चमस्य ।

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— ॥ पञ्चमस्थायी ॥ —

मध्यस्थितात् पञ्चमतो भवन्ति ये तु स्वरास्तारगपञ्चमान्ताः ॥ ८६० ॥
प्राग्वच्च तेषां दश षट् च तानान् गीत्वा त्यजेन्मध्यगपञ्चमेऽस्मिन् ।

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— ॥ रिषभस्थायी ॥ —

मध्यर्षभस्थाय्यथ ये स्वराः स्युर्मध्यर्षभात्तारगतर्षभान्ताः ॥ ८६१ ॥
पुरेव तेषां दश षट् च तानान् गीत्वा त्यजेन्मध्यगतर्षभेऽस्मिन् ।

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— ॥ षड्जस्थायी ॥ —

निरूप्यते संप्रति मध्यषड्जस्थायी समारभ्य तु मध्यषड्जम् ॥ ८६२ ॥
तारस्थषड्जावधि ये स्वराः स्युस्तेषां पुरोक्तेन हि वर्त्मनैव ।
व्यष्ट प्रगायन् क्रमशस्तु तानान् मुञ्चेच मध्यस्थितषड्ज एव ॥ ८६३ ॥

— ॥ वर्तनी ॥ —

तद्वर्तनी मध्यगषड्जतः प्रागारुह्य तारस्थनिषादकान्तम् ।
मध्यस्थषड्जान्तमतोऽवरोहन् गायंश्च तानान् कतिचिद्विचित्रान् ॥ ८६४ ॥
मुञ्चेच तारस्थितषड्ज एव न्यासस्तु रागस्य विदारिकावत् ।

— ॥ न्यासः ॥ —

स पौनरुक्त्येन विना प्रगेयः स्यात् सर्वदा रक्तिकृदेष गाने ॥ ८६५ ॥

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(२२) — ॥ अथ वेलावलीरागः ॥ —

वेलावलीरागमुदीरयामः श्रीरागमेलः पुनरस्य मेलः ।
तल्लक्षणं तावदुदीरयामो न्यासो ग्रहोंऽशः किल धैवतोऽस्य ॥ ८६६ ॥
संपूर्णभावं भजते च सोऽयमाक्षिप्तिकामस्य ततो वदामः ।

— ॥ आक्षिप्तिका ॥ —

तारस्थषड्जात् प्रभृति क्रमेण चारुह्य मध्यस्थितपञ्चमान्तम् ॥ ८६७ ॥
आ तारषड्जादधिरुह्य तानान् गायन् प्रमुञ्चेदिह तारषड्जे ।

— ॥ रागवर्धनी ॥ —

तद्रागवर्धन्यभिधीयतेऽथ गांधारतस्तारगतान् क्रमेण ॥ ८६८ ॥
आरुह्य तारस्थितधैवतान्तमामध्यषड्जादवरुह्य तस्मात् ।
गायंश्च तानानुदितान् यथेच्छं मुञ्चेच मध्यस्थितषड्ज एव ॥ ८६९ ॥

— ॥ विदारी ॥ —

विदार्यथो मध्यगपञ्चमात् प्रागातारगांधारमथाधिरुह्य ।
मध्यर्षभान्तं त्ववरुह्य तानान् गायंस्त्यजेत्तारगषड्ज एव ॥ ८७० ॥

— ॥ रागवर्धनी ॥ —

गेया द्वितीयाऽपि च रागवर्धन्यतो विदार्याः प्रथमावदेव ।

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— ॥ षड्जस्थायी ॥ —

निरूप्यते संप्रति तारषड्जस्थायी समारभ्य तु तारषड्जम् ॥ ८७१ ॥
स्वराः स्युरा तारनिषादतो ये क्रमेण तेषामधिरोहणेन ।
तथाऽवरोहेण च पूर्वपूर्वान् संयोज्य मुक्तोत्तरमुत्तरं च ॥ ८७२ ॥
प्रत्येकमेकैककतानरीत्या चतुर्दशोद्गाय च तानभेदान् ।
तारस्थिते षड्ज इह प्रमुञ्चेत् स्थाय्युच्यते मध्यगपञ्चमस्य ॥ ८७३ ॥

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— ॥ पञ्चमस्थायी ॥ —

मध्यस्थितात् पञ्चमतो भवन्ति ये तु स्वरास्तारगपञ्चमान्ताः ।
पुरेव तेषां दश षट् च तानान् गीत्वा त्यजेन्मध्यगपञ्चमेऽस्मिन् ॥ ८७४ ॥

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— ॥ षड्जस्थायी ॥ —

मध्यस्थषड्जस्य निरूप्यतेऽथ स्थायी समारभ्य तु मध्यषड्जम् ।
आ तारषड्जात् क्रमशः स्वराणां प्राग्वत् प्रगायन् दश षट् च तानान् ॥ ९७५ ॥
न्यस्येच्च मध्यस्थितषड्ज एव तद्वर्तनीं तावदुदीरयामः ।

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— ॥ वर्तनी ॥ —

मध्यस्थषड्जादधिरुह्य तारगांधारपर्यन्तमतोऽवरोहेत् ॥ ८७६ ॥
आमध्यषड्जं कतिचिच्च तानान् गीत्वा त्यजेन्मध्यगषड्ज एव ।

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॥ न्यासः ॥

न्यासस्तु रागस्य निरुक्तपूर्वविदारिकेवापुनरुक्ति गेया ॥ ८७७ ॥
गाने दिनस्य प्रथमे तु यामे श्रेयस्करः श्रोतृजनस्य सोऽयम् ।

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(२३) — ॥ अथ देवगांधारीरागः ॥ —

सा देवगांधार्यभिधीयतेऽस्याः श्रीरागमेलं किल मेलमाहुः ॥ ८७८ ॥
षड्जग्रहो न्यास इह प्रतीतः संपूर्णभावं भजते च सोऽयम् ।

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— ॥ आक्षिप्तिका ॥ —

आक्षिप्तिकां तावदुदीरयामस्तारस्थषड्जात् क्रमशोऽवरोहेत् ॥ ८७९ ॥
यावद्भवेन्मध्यगमध्यमोऽस्मादारुह्य तारस्थितमध्यमान्तम् ।
तथा च तानान् विविधान् प्रगाय न्यस्येच्च तारस्थितषड्ज एव ॥ ८८० ॥

— ॥ रागवर्धनी ॥ —

सा रागवर्धन्यभिधीयतेऽस्याः प्रारभ्य तारस्थितमध्यमान्तम् ।
आरुह्य तारस्थनिषादमस्मान्मध्यस्थषड्जावधि चावरुह्य ॥ ८८१ ॥
तानाननेकानपि च प्रगाय मुञ्चेच्च मध्यस्थितषड्ज एव ।

— ॥ विदारी ॥ —

अस्या विदारीमथ लक्षयामः प्रारभ्य मध्यस्थितपञ्चमान्तम् ॥ ८८२ ॥
आ मध्यगान्मध्यमतोऽवरुह्य चारुह्य तारस्थितमध्यमान्तम् ।
तानान् यथेच्छं कतिचित् प्रगाय तारस्थिते षड्ज इह प्रजह्यात् ॥ ८८३ ॥

— ॥ रागवर्धनी ॥ —

सा रागवर्धन्यपि च द्वितीया गेया विदारीसहिता पुरेव ।

— ॥ षड्जस्थायी ॥ —

षड्जस्य तु स्थायिनमामनामः प्रारभ्य तारस्थितषड्जमादौ ॥ ८८४ ॥
सप्त स्वरास्तारनिषादकान्ताः पूर्वोक्तरीत्या तु भवन्ति तत्र ।
प्रत्येकमेषां पुनरेकमेकमारोहणेनाप्यवरोहणेन ॥ ८८५ ॥
प्रगाय तानांश्च चतुर्दशैव न्यस्येच्च तारस्थितषड्ज एव ।

— ॥ मध्यमस्थायी ॥ —

स्थाय्युच्यते मध्यगमध्यमस्य प्रारभ्य मध्यस्थितमध्यमान्तम् ॥ ८८६ ॥
ये षट् स्वरास्तारगमध्यमान्ताः प्रत्येकमेकैककतानमेषाम् ।
आरोहणेनाप्यवरोहणेन गीत्वेति षट् किं च नवापि तानान् ॥ ८८७ ॥
न्यस्येच्च मध्यस्थितमध्यमेऽस्मिन् वर्तन्यभिख्यामपि वर्णयामः ।

— ॥ वर्तनी ॥ —

आरभ्य मध्यस्थितमध्यमान्तमारुह्य चातारनिषादमादौ ॥ ८८८ ॥
आमध्यषड्जं त्ववरुह्य तानान् गीत्वा त्यजेन्मध्यगषड्ज एव ।

— ॥ न्यासः ॥ —

न्यासं तु रागस्य ततो वदामः प्रारभ्य तारस्थितषड्जमादौ ॥ ८८९ ॥
आरुह्य चातारनिषादमत्र गायेच्च तानान् कतिचिद्विचित्रान् ।
न पञ्चमे धैवतके निषादे तानो भवेत् प्रातरियं तु गेया ॥ ॥ ८९० ॥

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(२४) — ॥ अथ रीतिगौलरागः ॥ —

वक्ष्यामहे संप्रति रीतिगौलं श्रीरागमेलः पुनरस्य मेलः ।
अस्य स्वतन्त्रं परिकल्पयन्ति मेलं नवीनाः श्रुतिरीत्यविज्ञाः ॥ ८९१ ॥
शुद्धस्य योगेन किलर्षभस्य गांधारकस्येति मतं न युक्तम् ।
श्रीरागमेलोपगतर्षभस्य गांधारकस्यापि च दर्शनेन ॥ ८९२ ॥
लक्ष्ये न मेलान्तरकल्पनं स्याच्छ्रीरागमेलप्रभवस्तु सोऽयम् ।
लक्ष्मोच्यते तस्य निषाद एव न्यासो ग्रहोंऽशः स तु पूर्णरागः ॥ ८९३ ॥

— ॥ आक्षिप्तिका ॥ —

आक्षिप्तिकां वच्मि तु रीतिगौलरागस्य मध्यस्थनिषादतोऽधः ।
आ मध्यगान्मध्यमतोऽवरुह्य तारस्थितान्मध्यमतोऽधिरोहेत् ॥ ८९४ ॥
इच्छानुसारादभिगाय तानांस्तारस्थषड्जे तत एव जह्यात् ।

— ॥ रागवर्धनी ॥ —

स्याद्रागवर्धन्यभिधाऽस्य मध्यगांधारतस्तारगधैवतान्तम् ॥ ८९५ ॥
आरुह्य पश्चादवरुह्य मध्यषड्जावधि स्वानुगुणं प्रगाय ।
तानांश्च मुञ्चेदथ मध्यषड्जे सा रागवर्धन्युदिताऽऽदिमेयम् ॥ ८९६ ॥

— ॥ विदारी ॥ —

अस्या विदारीं कथयामि मध्यस्थितात् क्रमात् पञ्चमतोऽवरुह्य ।
आ मध्यषड्जाद्रिषभादथाधिरुह्यापि तारस्थितमध्यमान्तम् ॥ ८९७ ॥
इच्छानुसारादभिगाय तानान् मध्यस्थषड्जे विसृजेच्च पश्चात् ।

— ॥ रागवर्धनी ॥ —

आद्येव चैवास्य पुनर्विदारी स्याद्रागवर्धन्यपि च द्वितीया ॥ ८९८ ॥

— ॥ विदारी ॥ —

अन्या विदार्यप्यथ रागवर्धन्याद्यावदेवापुनरुक्तरीत्या ।

॥ षड्जस्थायी ॥

षड्जस्य तु स्थायिनमीरयामि षड्जादिमं तं रिषभोत्थितानाम् ॥ ८९९ ॥
षण्णां स्वराणां पुनरेकमेकं प्रत्येकमारोहणतोऽवरोहात् ।
गायन् क्रमाद् द्वादश चैव तानान् गीत्वा विजह्यादपि तारषड्जे ॥ ९०० ॥

— ॥ मध्यमस्थायी ॥ —

स्थायी च सा मध्यगमध्यमस्य प्रारभ्य मध्यस्थितमध्यमं तम् ।
अतारगान्मध्यमतोऽधिरोहावरोहमार्गेण चतुर्दशैव ॥ ९०१ ॥
तानान् विचित्रानभिगाय पश्चान्मध्यस्थिते मध्यम एव मुञ्चेत् ।

— ॥ रिषभस्थायी ॥ —

मध्यर्षभस्थाय्यथ चास्य मध्यस्थितर्षभात्तारगतर्षभान्तम् ॥ ९०२ ॥
चतुर्दशारोहणतोऽवरोहादुद्गाय तानान् कतिचित् क्रमेण ।
न्यस्येत्तु पश्चाद्रिषभे तु मध्यस्थिते ततो वर्तनिकां वदामः ॥ ९०३ ॥

— ॥ वर्तनी ॥ —

मध्यस्थषड्जात् प्रभृति क्रमादारोहेदथातारनिषादमादौ ।
अथावरोहेदपि मध्यषड्जपर्यन्तमित्थं कतिचिद्विचित्रान् ॥ ९०४ ॥
उद्गाय तानानुपरि क्रमेण षड्जस्वरे मध्यगते विजह्यात् ।

— ॥ न्यासः ॥ —

न्यासस्तु रागस्य निरुक्तपूर्वविदारिकेवापुनरुक्ति गेया ॥ ९०५ ॥
अयं च सायाह्नि गीयमानः श्रेयस्करः श्रोतृजनस्य नित्यम् ।

(२५) — ॥ अथ मालवश्रीरागः ॥ —

निरूप्यते संप्रति मालवश्रीः श्रीरागमेलः पुनरस्य मेलः ॥ ९०६ ॥
न्यासो ग्रहोंऽशः पुनरत्र षड्जः स षाडवः स्यादृषभेण हीनः ।

— ॥ आक्षिप्तिका ॥ —

आक्षिप्तिकामस्य निरूपयामः प्रारभ्य तारस्थितषड्जमादौ ॥ ९०७ ॥
ततः पुनर्मध्यगमध्यमान्तं स्वरेषु षट्सु क्रमतोऽवरुह्य ।
आरुह्य तत्तारगमध्यमान्तं तानान् यथेच्छं कतिचिच्च गीत्वा ॥ ९०८ ॥
न्यस्येच्च तारस्थितषड्ज एव तद्रागवर्धन्यभिधीयतेऽथ ।

— ॥ रागवर्धनी ॥ —

आरभ्य मध्यस्थितमध्यमं प्रागारुह्य तारस्थितमध्यमान्तम् ॥ ९०९ ॥
आ मध्यगान्मध्यमतोऽवरुह्य गीत्वा च तानान् कतिचिद्विचित्रान् ।
न्यस्येच्च तारस्थितषड्ज एव सा रागवर्धन्यभिधीयतेऽन्या ॥ ९१० ॥

— ॥ विदारी ॥ —

तस्या विदार्यामथ मध्यषड्जादारुह्य तारस्थितमध्यमान्तम् ।
एषा विदार्या सह पूर्वरागविवर्धनीवत् कथिता बुधेन्द्रैः ॥ ९११ ॥

— ॥ रागवर्धनी ॥ —

आरभ्य मध्यस्थितमध्यमं प्रागारुह्य तारस्थितपञ्चमान्तम् ।
आ मध्यषड्जादवरुह्य गीत्वा तानांस्त्यजेन्मध्यगषड्ज एव ॥ ९१२ ॥

— ॥ षड्जस्थायी ॥ —

स्थाय्युच्यते तारगषड्जकस्य प्रारभ्य तारस्थितषड्जमादौ ।
ताभ्यां विनैवर्षभधैवताभ्यां पञ्च स्युरा तारनिषादतो ये ॥ ९१३ ॥
प्रत्येकमेषां पुनरेकमेकं गीत्वा दशैवं किल तानभेदान् ।
न्यस्येच्च तारस्थितषड्ज एव तत्पञ्चमस्थायिनमामनामः ॥ ९१४ ॥

— ॥ पञ्चमस्थायी ॥ —

आरभ्य मध्यस्थितपञ्चमं प्रागा तारगात् पञ्चमतः स्वराः षट् ।
प्रत्येकमेषां पुनरेकमेकं गीत्वेति च द्वादश तानभेदान् ॥ ९१५ ॥
मुञ्चेच्च मध्यस्थितपञ्चमे तु स्थाय्युच्यते मध्यगषड्जकस्य ।

— ॥ षड्जस्थायी ॥ —

आरभ्य मध्यस्थितषड्जमादावा तारषड्जादिह षट् स्वरा ये ॥ ९१६.॥
प्रत्येकमेषां पुनरेकमेकं गीत्वेति च द्वादश तानभेदान् ।
न्यस्येच्च मध्यस्थितषड्ज एव तद्वर्तनीं संप्रति कीर्तयामः ॥ ९१७ ॥

— ॥ वर्तनी ॥ —

आरभ्य मध्यस्थितषड्जमादावारुह्य चा तारनिषादतः प्राक् ।
आमध्यषडजं त्ववरुह्य गीत्वा तानान् विचित्रान् कतिचित् क्रमेण ॥ ९१८ ॥
न्यस्येच्च मध्यस्थितषड्ज एव न्यासं तु रागस्य ततो वदामः ।

— ॥ न्यासः ॥ —

भवेदयं प्राक्च विदारिकावद्ध्येयः सदाऽयं शुभवृद्धिहेतुः ॥ ९१९ ॥

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(२६) — ॥ अथ मध्यमादिरागः ॥ —

लक्ष्मोच्यते संप्रति मध्यमादेः श्रीरागमेलः खलु तस्य मेलः ।
स्यान्मध्यमन्यास इह ग्रहोंऽशो वर्ज्यौ तथैवर्षभधैवतौ द्वौ ॥ ९२० ॥

— ॥ आक्षिप्तिका ॥ —

आक्षिप्तिकामस्य निरूपयामः प्रारभ्य तारस्थितषड्जमादौ ।
मध्यर्षभान्तं त्ववरुह्य पूर्वमारभ्य तत्तारगमध्यमान्तम् ॥ ९२१ ॥
गीत्वा च तानान् विविधान् यथेच्छं न्यस्येच्च तारस्थितषड्ज एव ।

— ॥ रागवर्धनी ॥ —

तद्रागवर्धन्यभिधीयतेऽत्र प्रारभ्य तारस्थितपञ्चमं प्राक् ॥ ९२२ ॥
आरुह्य चातारनिषदमादौ मध्यस्थषड्जान्तमथावरुह्य ।
गीत्वा विचित्रानपि तत्र तानाञ्जह्याच्च मध्यस्थितषड्ज एव ॥ ९२३ ॥

— ॥ विदारी ॥ —

तस्या विदारीं कथयामि तारषड्जं समारभ्य ततोऽवरोहेत् ।
मध्यर्षभान्तं पुनरेव तत्रारोहेच्च तारस्थितमध्यमान्तम् ॥ ९२४ ॥
स्वैरं विचित्रानभिगाय तानान् मध्यस्थिते षड्ज इह प्रजह्यात् ।

— ॥ रागवर्धनी ॥ —

सा रागवर्धन्यभिधीयतेऽन्या तारस्थितात् पञ्चमतोऽवरोहेत् ॥ ९२५ ॥
यावद्भवेत्तारगतो निषादस्त्वा मध्यषड्जादवरुह्य तानान् ।
गीत्वाऽथ मुञ्चेदपि मध्यषड्जे सा रागवर्धन्युदिताऽत्र सम्यक् ॥ ९२६ ॥

— ॥ विदारी ॥ —

अस्या विदारी खलु तारषड्जात् प्रभृत्यथो मध्यगतर्षभान्तम् ।
ततोऽवरोहेत्तदनुक्रमेण त्वारुह्य तत्तारगमध्यमान्तम् ॥ ९२७ ॥
इच्छानुसारादभिगाय तानान् न्यस्येच्च मध्यस्थितषड्ज एव ।

— ॥ षडजस्थायी ॥ —

षड्जस्य तु स्थायिनमामनामः प्रारभ्य तारस्थितषड्जमादौ ॥ ९२८ ॥
आ धैवतात्तारगताच्च पञ्च विनैव गांधारकधैवताभ्याम् ।
स्वपूर्वपूर्वस्वरयोजनात् स्वोत्तरोत्तरस्यापि विवर्जनाच्च ॥ ९२९ ॥
दशैव तानानभिगाय तत्रारोहावरोहक्रमतः प्रतीतान् ।
तारस्थषड्जे च ततस्तु मुञ्चेत् स्थाय्युच्यते मध्यगमध्यमस्य ॥ ९३० ॥

— ॥ मध्यमस्थायी ॥ —

आरभ्य मध्यस्थितमध्यमं तं षट् च स्वरास्तारगमध्यमान्ताः ।
प्रत्येकमेकैकमथो पुरेव गीत्वा पुनर्द्वादश तत्र तानान् ॥ ९३१ ॥
मध्यस्थिते मध्यम एव जह्यात् स्थाय्युच्यते मध्यगषड्जकस्य ।

— ॥ षड्जस्थायी ॥ —

आरभ्य मध्यस्थितषड्जमादौ गांधारकं धैवतमन्तरेण ॥ १३२ ॥
स्वराः षडातारगषड्जमेव प्रत्येकमेषां पुनरेकमेकम् ।
गायेदिति द्वादश तानभेदान् गीत्वा त्यजेन्मध्यगषड्ज एव ॥ १३३ ॥

— ॥ वर्तनी ॥ —

तद्वर्तनीं कीर्तयितुं प्रवर्ते प्रारभ्य मध्यस्थितषड्जमादौ ।
आरुह्य चा तारनिषादतः प्रागा मध्यषड्जादवरुह्य पश्चात् ॥ १३४ ॥
गीत्वा च तानान् कतिचिद्विचित्रान् न्यस्येच्च मध्यस्थितषड्ज एव ।

— ॥ न्यासः ॥ —

न्यासस्तु रागस्य पुरा निरुक्तविदारिकेवापुनरुक्ति गेयः ॥ १३५ ॥
अह्नः पुनः पश्चिमयामगाने श्रेयस्करः श्रोतृजनस्य सोऽयम् ।

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(२७) — ॥ अथ धनाशीरागः ॥ —

धनाशिकारागमथाभिधास्ये श्रीरागमेलः पुनरत्र मेलः ॥ १३६ ॥
वक्ष्यामि लक्ष्यानुगुणं तु लक्ष्म न्यासो ग्रहोंऽशः पुनरत्र षड्जः ।
स धैवतेनाप्यृषभेण हीनः स्यादौडुवो वैणिकसंप्रदायात् ॥ १३७ ॥

— ॥ आक्षिप्तिका ॥ —

आक्षिप्तिकामस्य निरूपयामः प्रारभ्य तारस्थितषड्जमादौ ।
आमध्यगांधारमनुक्रमेणावरुह्य चारुह्य च तारभाजः ॥ १३८ ॥
आ चैव गांधारत आत्ममेधानुरोधतः कानपि तत्र तानान् ।
उद्गाय मुञ्चेदथ तारषड्जे तद्रागवर्धन्यभिधीयतेऽथ ॥ १३९ ॥

— ॥ रागवर्धनी ॥ —

आरभ्य तारस्थितषड्जमादावामध्यगांधारमतोऽवरुह्य ।

आतारगात् पञ्चमतोऽधिरुह्य गीत्वा च तानान् कतिचिद्विचित्रान् ॥ ९४० ॥
ततो विजह्यादपि मध्यषड्जे तस्या विदारीं तदनु ब्रवीमि ।

— ॥ विदारी ॥ —

षड्जस्वरात्तारगतात् क्रमेण मध्यस्थगांधारमतोऽवरोहेत् ॥ ९४१ ॥
आरुह्य तारस्थितमध्यमान्तं नानाविधानप्यभिगाय तानान् ।
तारस्थषड्जे तदनु प्रमुञ्चेत्तद्रागवर्धन्यभिधीयतेऽन्या ॥ ९४२ ॥

— ॥ रागवर्धनी ॥ —

प्रक्रम्य तारस्थितमध्यमं प्रागारुह्य चा तारगतान्निषादात् ।
तथैव तारस्थितपञ्चमान्तं ततोऽवरोहन्नभिगाय तानान् ॥ ९४३ ॥
मध्यस्थषड्जे विसृजेदमुष्या विदारिकाऽप्याद्यविदारिकावत् ।

— ॥ षड्जस्थायी ॥ —

षड्जस्य तु स्थायिनमीरयामो मध्यस्थषड्जप्रमुखस्वरा ये ॥ ९४४ ॥
पञ्च स्वरास्तारगतान्निषादाद् द्वावन्तरेणर्षभधैवतौ च ।
प्रत्येकमेकैकतया तु तानानेषां दशारोहणतोऽवरोहेत् ॥ ९४५ ॥
गीत्वा विमुञ्चेदपि तारषड्जेऽथ पञ्चमस्थाय्यभिधीयतेऽस्याः ।

— ॥ पञ्चमस्थायी ॥ —

प्रारभ्य मध्यस्थितपञ्चमं प्राक् तावत्तथैवर्षभधैवतौ द्वौ ॥ ९४६ ॥
आ तारगात् पञ्चमतः स्वराः षट् प्रत्येकमेकैक इति क्रमेण ।
गीत्वा ततो द्वादश तानभेदान् मध्यस्थिते पञ्चम एव मुञ्चेत् ॥ ९४७ ॥

— ॥ षड्जस्थायी ॥ —

अथोच्यते संप्रति मध्यषड्जस्थायी समारभ्य तु मध्यषड्जम् ।
आ तारषड्जादखिलस्वराणां तावन्तरेणर्षभधैवतौ द्वौ ॥ ९४८ ॥
आरोहणेनाप्यवरोहणेन गीत्वा ततो द्वादश तानभेदान् ।
मध्यस्थषड्जे च विहाय वर्तन्यथोच्यते मध्यगतात्तु षड्जात् ॥ ९४९ ॥

— ॥ वर्तनी ॥ —

आरुह्य चा तारगतान्निषदादामध्यषडजादवरुह्य पश्चात् ।
तानाननेकांस्तदनु प्रगाय ततो विमुञ्चेदपि मध्यषड्जे ॥ ९५० ॥

— ॥ न्यासः ॥ —

न्यासस्तु रागस्य निरुक्तपूर्वविदारिकेवापुनरुक्ति गेयः ।
प्रातः प्रदोषे च स गीयमानः श्वःश्रेयसं श्रोतृजनस्य दद्यात् ॥ ९५१ ॥

२८ — ॥ अथ भैरवीरागः ॥ —

अथोच्यते भैरविकाख्यरागो मेलेऽत्र षड्जस्वरमध्यमौ द्वौ ।
सपञ्चमौ धैवतकश्च शुद्धाः पञ्चश्रुतिः स्यादृषभो निषादः ॥ ९५२ ॥
कैशिक्यभिख्यः कथितोऽत्र साधारणश्च गांधार इह प्रतीतः ।
एभिः स्वरैः सप्तभिरन्वितो यस्तं भैरवीमेलमुदीरयन्ति-॥ ९५३ ॥
पञ्चश्रुतेश्चाप्यृषभस्य योगाद्गांधारसाधारणभावतश्च ।
कैशिक्यभिख्यानयुतान्निषादादित्येतदस्या नियुनक्ति मार्गम् ॥ ९५४ ॥
पञ्चश्रुतिश्चापि हि धैवतोऽत्र लक्ष्येषु कुत्राप्युपलभ्यतेऽस्याम् ।
मेलान्तरं तेन न कल्पनीयं तस्याः समेष्वेष्वपरस्वरेषु ॥ ९५५ ॥
तद्भैरवीलक्ष्म वदामि षड्जो न्यासग्रहांशाविह धैवतः स्यात् ।
वादी तु षड्जः स तु पञ्चमः संवादी विवादी तु निषादसंज्ञः ॥ ९५६ ॥
गांधारकेण त्वनुवादिना तु स्यातां स्वरौ धैवतकर्षभौ द्वौ ।

— ॥ आक्षिप्तिका ॥ —

आक्षिप्तिकामस्य निरूपयामस्त्वारभ्य तारस्थनिषादमादौ ॥ ९५७ ॥
मध्यर्षभान्तं त्ववरुह्य तस्मादारुह्य तारस्थितमध्यमान्तम् ।
गीत्वा च तानान् कतिचिद्विचित्रान् न्यस्येच्च तारस्थितषड्ज एव ॥ ९५८ ॥

— ॥ रागवर्धनी ॥ —

सा रागवर्धन्यभिधीयतेऽस्यास्त्वारभ्य मध्यस्थितपञ्चमं तम् ।
आरुह्य तारस्थितधैवतान्तं मध्यस्थषड्जावधि चावरुह्य ॥ ९५९ ॥
गीत्वा विचित्रान् कतिचिच्च तानान् न्यस्येच्च मध्यस्थितषड्ज एव ।

— ॥ विदारी ॥ —

आद्यां विदारीं त्वथ लक्षयामस्त्वारभ्य मध्यस्थितषड्जमादौ ॥ ९६० ॥
आरुह्य तारस्थितमध्यमान्तं गीत्वा च तानान् कतिचिद्विचित्रान् ।
पुर्वोक्तरीत्याऽथ यथाक्रमेण न्यस्येच्च तारस्थितषड्ज एव ॥ ९६१ ॥

— ॥ रागवर्धनी ॥ —

सा रागवर्धन्यभिधीयतेऽन्या त्वारभ्य मध्यस्थनिषादमादौ ।
गीत्वा च तारस्थनिषादकान्तं तानान् विचित्रानवरोहरीत्या ॥ ९६२ ॥
न्यस्येच्च मध्यस्थितषड्ज एव वक्ष्ये विदारीमधुना द्वितीयाम् ।

— ॥ विदारी ॥ —

आरभ्य मध्यस्थितषड्जमादौ तथैव तारस्थितमध्यमान्तम् ॥ ९६३ ॥
गीत्वा च तानान् पुनरुक्तिहीनान् न्यस्येच्च तारस्थितषड्ज एव ।

— ॥ षड्जस्थायी ॥ —

षड्जस्य तु स्थायिनमामनामस्त्वारभ्य तारस्थितषड्जमादौ ॥ ९६४ ॥
स्वरास्तु ये तारनिषादकान्ताः प्रत्येकमेकैककतानमेषाम् ।
स्वपूर्वपूर्वस्वरयोजनेन तथोत्तरेषामपि वर्जनेन ॥ ९६५ ॥
आरोहणेनाप्यवरोहणेन गीत्वा च तानांस्तु चतुर्दशैव ।
न्यस्येच्च तारस्थितषड्ज एव तन्मध्यमस्थायिनमामनामः ॥ ९६६ ॥

— ॥ मध्यस्थायी ॥ —

आरभ्य मध्यस्थितमध्यमात्तु ये षट् स्वरास्तारगमध्यमान्ताः ।
प्रत्येकमेकैककतानमेषां स्वपूर्वपूर्वस्वरयोजनेन ॥ ९६७ ॥
तथोत्तरेषामपि वर्जनेन त्वारोहणेनाप्यवरोहणेन ।
द्व्यष्टौ च तानान् क्रमशोऽथ गीत्वा न्यस्येच्च मध्यस्थितमध्यमेऽस्मिन् ॥ ९६८ ॥

— ॥ रिषभस्थायी ॥ —

अथर्षभस्थायिनमामनामो मध्यर्षभोपक्रमतस्तथैव ।
ये ते स्वरास्तारगतर्षभान्ताः प्रत्येकमेकैककतानमेषाम् ॥ ९६९ ॥

स्वपूर्वपूर्वस्वरयोजनेन पूर्वोक्तरीत्या तु यथाक्रमेण ।
अथोत्तरेषामपि वर्जनेन चारोहणेनाप्यवरोहणेन ॥ ९७० ॥
द्व्यष्टौ च तानान् क्रमशोऽथ गीत्वा न्यस्येच्च मध्यर्षभकस्वरेऽस्मिन् ।

— ॥ षड्जस्थायी ॥ —

स्थाय्युच्यते मध्यमषड्जकस्य त्वारभ्य मध्यस्थितषड्जकं तम् ॥ ९७१ ॥
येऽष्ट स्वरास्तारगतर्षभान्ताः प्रत्येकमेकैककतानमेषाम् ।
स्वपूर्वपूर्वस्वरयोजनेन तथोत्तरेषामपि वर्जनेन ॥ ९७२ ॥
आरोहणेनाप्यवरोहणेन द्व्यष्टौ च तानान् क्रमशोऽथ गीत्वा ।
न्यस्येच्च मध्यस्थितषड्ज एव ततः परं वर्तनिकां च वक्ष्ये ॥ ९७३ ॥

— ॥ वर्तनी ॥ —

आरभ्य मध्यस्थितषड्जमादौ तथैव तारस्थनिषादकान्तम् ।
गीत्वा च तानान् कतिचिद्यथेच्छं न्यस्येच्च मध्यस्थितषड्ज एव ॥ ९७४ ॥

— ॥ न्यासः ॥ —

न्यासं तु रागस्य वदामि तारषड्जं समारभ्य ततोऽवरुह्य ।
मध्यर्षभान्तं त्ववरुह्य पश्चात्तानान् विचित्रान् कतिचिच्च गीत्वा ॥ ९७५ ॥
न्यस्येच्च तारस्थितषड्ज एव गेया च यामे दिवसस्य तुर्ये ।
निरूपितो भैरविकाख्यरागो मयाऽऽञ्जनेयस्य मतानुरोधात् ॥ ९७६ ॥

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(२८) ॥ —अथ जयन्तसेनारागः ॥ —

जयन्तसेनाह्वयरागमेतं वक्ष्यामि मेलेन समं विशेषात् ।
स भैरवीमेलक एव मेलः स्यान्मध्यमो न्यास इह ग्रहोंऽशः ॥ ९७७ ॥
स षाडवश्चर्षभवर्जनेन ह्याक्षिप्तिकां तस्य निरूपयामः ।

— ॥ आक्षिप्तिका ॥ —

आरभ्य तारस्थितषड्जमादावा मध्यषड्जादवरुह्य पश्चात् ॥ ९७८ ॥
आरुह्य तारस्थितषड्जकान्तं तानान् विचित्रान् कतिचिच्च गीत्वा ।
न्यस्येच्च तारस्थितषड्ज एव तद्रागवर्धन्यभिधीयतेऽथ ॥ ९७९ ॥

प्रारभ्य मध्यस्थनिषादमादावारुह्य चातारनिषादमस्मात् ।
मध्यस्थषड्जावधि चावरुह्य तानान् विचित्रान् कतिचित् प्रगाय ॥ ९८० ॥
न्यस्येत् पुनर्मध्यगषड्ज एव तस्या विदारीं तदनु ब्रवीमि ।

— ॥ विदारी ॥ —

आरभ्य तारस्थितषड्जमादावामध्यगांधारमतोऽवरुह्य ॥ ९८१ ॥
आरुह्य तारस्थितमध्यमान्तं तानान् विचित्रान् कतिचित् प्रगाय ।
न्यस्येच्च तारस्थितषड्ज एव तद्रागवर्धन्यभिधीयतेऽन्या ॥ ९८२ ॥

— ॥ रागवर्धनी ॥ —

आरभ्य तारस्थितषड्जमादावारुह्य चातारनिषादमस्मात् ।
मध्यस्थषड्जादवरुह्य तानान् गीत्वा त्यजेन्मध्यगते तु षड्जे ॥ ९८३ ॥

— ॥ विदारी ॥ —

अस्या विदारीमधुना प्रवक्ष्ये प्रक्रम्य मध्यस्थनिषादमादौ ।
आमध्यगांधारमतोऽवरुह्यारुह्यापि तारस्थितमध्यमान्तम् ॥ ९८४ ॥
प्रागाय तानान् कतिचित् प्रगल्भं न्यस्येच्च तारस्थितषड्ज एव ।

— ॥ षड्जस्थायी ॥ —

तारस्थषड्जस्य निरूप्यतेऽथ स्थायी समारभ्य तु तारषड्जम् ॥ ९८५ ॥
एते स्वरास्तारनिषादकान्ता विनर्षभं पञ्चमतश्च हीनम् ।
आरोहणेनाप्यवरोहणेन प्रत्येकमेकैककतानरीत्या ॥ ९८६ ॥
स्वपूर्वपूर्वस्वरयोजनात् स्वोत्तरोत्तरस्यापि विवर्जनेन ।
प्रगाय तेषां दश तानभेदान् मुञ्चेच्च किंचिद्दशि तारषड्जे ॥ ९८७ ॥

— ॥ मध्यमस्थायी ॥ —

स्थाय्युच्यते मध्यगमध्यमस्य प्रक्रम्य मध्यस्थितमध्यमं प्राक् ।
आरुह्य तारस्थितमध्यमान्तं षण्णां स्वराणां च पुरोक्तमार्गात् ॥ ९८८ ॥
प्रगाय तु द्वादश तानभेदान् न्यस्येच्च मध्यस्थितमध्यमेऽस्मिन् ।

(अनुवर्त्ति)

அபிநய ஸார ஸம்புடம்.

(தொடர்ச்சி)

ஐந்தாவதம்சம்.

அபிநயாம்ருதம்.

——(o)——

முற்கூறிய ஸம்யுத, அஸம்யுத ஹஸ்த பேதங்களில் ஸம்பந்தப்பட்ட சில பதார்த் தங்களைச் சிறுவர்கள் எளிதில் அறிந்து கொள்ள வேண்டுமெனக் கருதி இதனடியில் அகராதியாகக் குறிக்கப்பட்டிருக்கின்றது.

பதார்த்தம் அல்லது பொருள்	விநியோக ஹஸ்தம்

அங்குசம் காட்டுதல் - த்ரிபதாகம்
அங்குசம் பிடித்தல் - சிகரம், கபித்தம்
அசைத்தல் - கபித்தம்
அஞ்சனம் பார்த்தல் - பதாகம், அர்த்தசந்த்ரம்
அடித்தல் - ஸூசி
அதரம் அல்லது கீழுதடு - சிகரம்
அதர்வணமந்த்ரஜபம் - நாகபந்தம்
'அது' எனல் - ஸூசி
அதே சரியெனல் - ஸூசி
அதை அதையெனல் - பதாகம்
அநுக்ரஹம் - பதாகம்
அந்யோந்யம் - கீலகம்
அபயங்கொடுத்தல் - பதாகம்
அம்ருதபானம் செய்தல் - அராளம்
அம்பிழுத்தல் - த்ரிபதாகம்
அம்பினுக்கு உவமைகாட்டல் - ஸூசி
அம்பெய்தல் - சுகதுண்டம்
அரசர்க்குமுன் வாய்பொத்துதல் - ஸர்ப்பசிர்ஷம்
அர்க்யப்ரதானம் செய்தல் - புஷ்பபுடம்
அர்ச்சித்தல் - முகுளம், கபித்தம், ஸந்தம்சம்
அலகுபிடித்தல் - சிகரம்
அலங்காரம் - ம்ருகசிர்ஷம்
அலர்ந்ததாமரைப்பூ - ஸோலபத்மம்
அலை - பதாகம்
அல்லிப்பூ - பத்மகோசம்
அவயவத்தைத் தொடுதல் - அர்த்தசந்த்ரம்
அவயவம் - சிகரம்
'அவள்' எனல் - ஸூசி
'அவன்' எனல் - ஸூசி
அறுத்தல் - கபித்தம்
அன்பர்களைக் கூப்பிடுதல் - ம்ருகசிர்ஷம்
ஆசமனம் செய்தல் - அராளம்
ஆஸநம் - சதுரம்
ஆசார்யர் முன் வாய் பொத்துதல் - ஸர்ப்பசிர்ஷம்
ஆசிர்வதித்தல் - பதாகம்
ஆச்சர்யப்படுதல் - ஸூசி
ஆடு, ஆட்டுமுகம் - ஸிம்ஹமுகம்
ஆண்பெண் சேருதல் - த்ரிபதாகம்
ஆண்பெண் பாம்பு சேருதல் - நாகபந்தம்
ஆண்பெண் பிரிந்திருத்தல் - கர்த்தரீமுகம்
ஆத்மப்ரயோஜனம் - பதாகம்
ஆமை - கூர்மம்
ஆலத்தி காட்டுதல் - கபித்தம்
ஆலவட்டம் பிடித்தல் - கபித்தம்
ஆலிங்கனம் - சிகரம், பதாகம்
ஆவாஹனம் செய்தல் - ம்ருகசிர்ஷம்
ஆறு - பதாகம்
ஆறென்னும் எண்ணிக்கை - ஹம்ஸபக்ஷம்
ஆற்றிலும் குளத்திலும் ஸ்நானஞ்செய்தல் - கபித்தம்
இக்குமுடிச்சைப் பிடித்திழுத்தல் - சிகரம்
இடுப்பின் அளவு பார்த்தல் - அர்த்தசந்த்ரம்
இடுப்பு - அர்த்தசந்த்ரம்
இந்த்ரன் - த்ரிபதாகம்
இரஸங்குடித்தல் - சதுரம்
இரப்போருக்கு ஈதல் - முகுளம்
இரம்பம் - அர்த்தபதாகம்
இரம்பம் பிடித்தல் - முஷ்டி
இரம்பாப்பழம் முதலிய பெரும் பழங்கள் - ஸோலபத்மம்
இரக்ஷித்தல் - ஸர்ப்பசிர்ஷம்
இராட்டினம் சுற்றுதல் - கடகாமுகம், அர்த்தபதாகம், கபித்தம்
இராத்திரி - பதாகம்
இராக்ஷதன் - சகடம்
இருவரெனல் - அர்த்தபதாகம்
இலதை அல்லது கொடி - மயூரம்
இலக்ஷ்மி - கபித்தம்
இல்லையெனல் - பதாகம், ஹம்ஸாஸ்யம், சிகரம்

இளநீர் - ஸோலபத்மம்
இளைத்தல் - ஸூசி
ஈச்வரன் த்ரிசூலம் - த்ரிசூலம்
ஈட்டிபிடித்தல் - சிகரம், கபித்தம்
உக்ரபாவம் அல்லது பயமுறுத்தல் - ஸூசி, சுகதுண
உடம்புவலிக்குக் குத்துதல் - சிகரம் [டம்
உடுக்கடித்தல் - அர்த்தபதாகம்
உதடு - சிகரம்
உதாரம் - ஸந்தம்சம்
உற்பவித்தல் அல்லது பிறத்தல் - அர்த்தசந்த்ரம்
உபதேசித்தல் - ஹம்ஸாஸ்யம்
உப்பரிகை, உயர்த்தி - ஸோலபத்மம்
உருண்டையான சிறு வஸ்துக்கள் - லாஙகூலம்
உரையாணி பிடித்தல் - ஹம்ஸாஸ்யம்
உலகம் அல்லது பிரபஞ்சம் - பதாகம், ஸூசி
உலக்கை பிடித்தல் - சிகரம்
ஊசிபிடித்துத் துளையிடுதல் - ஹம்ஸாஸ்யம்
ஊசியில் நூலைக்கோத்தல் - தாம்ரசூடம்
எக்காளம் பிடித்தல் - முஷ்டி
எட்டாம் வேற்றுமை- அதாவது 'அடே' என் பதுபோலுள்ள தாத்பர்யம் } பதாகம்
எண்ணெய் தேய்த்துக்கொள்ளுதல் - ஸர்ப்பசீர்ஷம்
எதிர்எதிரெனல் - ம்ருகசீர்ஷம்
'எது' எனல் - சிகரம், ஸூசி
எருது, எருமை - ஸிம்ஹமுகம்
எலுமிச்சம்பழம் - லாங்கூலம்
'எவள்' எனல் - சிகரம், ஸூசி
எழுத்தாணி தீட்டல் - கபித்தம்
எழுத்தாணி பிடித்தல் - சிகரம், ம்ருகசீர்ஷம்
ஏற்பாடுசெய்தல் - ஸூசி
எழுவேற்றுமைகள் - பதாகம்
ஐந்து தலைக்கு உவமைக்காட்டுதல் - பத்மகோசம்
ஐந்து தலை நாகம் - பத்மகோசம்
ஐந்தென்னும் எண்ணிக்கை - ஸந்தம்சம்
ஐவேலிக்காய் - பத்மகோசம்
ஒட்டகம் - தாம்ரசூடம்
ஒட்டையளத்தல் - அர்த்தசந்த்ரம்
ஒப்புக்கொள்ளுதல் - கபோதம்
ஒரு பதார்த்தம் அல்லது பொருளை மூடிக்கொள்ளுதல் } ஸம்புடம்
ஒருவனைக விரஹப்படுதல் - கர்த்தரீமுகம்
ஒருவனை அறைதல் - பதாகம்
ஒன்றெனல் - ஸூசி
ஒன்றை ஸாக்ஷி கொடுத்தல் - ஹம்ஸாஸ்யம்
ஒன்றைப் புகுத்துதல் - பதாகம்
ஓடத்துக்குவமை காட்டல் - ஸர்ப்பசீர்ஷம்
கடவாத்யம் செய்தல் - ஸர்ப்பசீர்ஷம்
கடைக்கண் - கர்த்தரீமுகம்
கட்டில் - கட்வா
கணேசனை வணங்குதல் - சிகரம்
கண் - சதுரம், ஸூசி
கண்ணாடி - பதாகம், ஸோலபத்மம்
கண்டித்தல் - பதாகம், ஸூசி
கண்ணீர் இறைத்தல் - மயூரம்
கண்ணுக்கு மையிடுதல் - ஸூசி, கபித்தம்
கண்ணேறுபட்டவரையும் சாமுற்றவரையும் தொட்டுப் பார்த்தல் } பதாகம்
கண்பொத்தி விளையாடுதல் - ஸர்ப்பசீர்ஷம்
கதவைத் திறத்தல், மூடல் - பதாகம்
கத்தி - பதாகம்
கத்தியாற் குத்துதல் - சிகரம்
கத்தியின் உருவம் காட்டுதல் - அர்த்தபதாகம்
கத்தியைச் சுற்றிக் காட்டுதல் - அர்த்தபதாகம்
கபோலம் - த்ரிபதாகம், ம்ருகசீர்ஷம்
கப்பரை - பத்மகோசம்
கம்பம் - சிகரம்
கயிறு - பாசம்
கரலீலைசெய்தல் - ஸூசி
கருடபக்ஷி - கருடம்
கரையான்புற்று - பத்மகோசம்
கன்னக்கோல் வைத்தல் - கர்த்தரீமுகம்
கர்ப்பூரம் முதலிய ஆரத்தி யெடுத்தல் - புஷ்பபுடம்
கலகலவென்னும் பேச்சு - ஸோலபத்மம்
கல்லெறிதல் - பத்மகோசம்
கவண் வீசுதல் - கபித்தம்
சவரி வீசுதல் - கபித்தம்
கழுத்தில் கைகொடுத்துத் தள்ளுதல் - அர்த்தசந்த்ரம்
கன்னத்தைக் காட்டுதல் - பதாகம், அர்த்தபதாகம்
கஸ்தூரி முதலிய வஸ்துக்கள் - சதுரம்
கஸ்தூரி முதலிய வஸ்துக்களைக் கலத்தல் - கடகா
காகம் - தாம்ரசூடம் [முகம்
காட்டு ஈ - ஹம்ஸாஸ்யம்
காந்தள்பூ - பத்மகோசம்
காலடிவைத்தல் - ம்ருகசீர்ஷம்
கால்பிடித்தல் - ம்ருகசீர்ஷம்
காற்று - பதாகம்
க்ரமமெனல் - ம்ருகசீர்ஷம்
க்ராமம் அல்லது ஊர் - ஸோலபத்மம்
கிரீடம், மகுடம் - த்ரிபதாகம்
க்ருஷ்ணபக்ஷ அஷ்டமீ சந்த்ரன் - அர்த்தசந்த்ரம்
கிளி - ப்ரமரம்
கீர்த்தி - பதாகம்
கீழே விழுதல் - கர்த்தரீமுகம்
குகை - நாகபந்தம்
குயவன் சக்ரம் சுற்றுதல் - ஸூசி
குஞ்சம் - முகுளம்
குடுமி முடி - சிகரம்
குடைபிடித்தல் - ம்ருகசீர்ஷம், பத்மகோசம், சிகரம்
குதிரை - பதாகம்
குதிரைமுகம் காட்டுதல் - ஸர்ப்பசீர்ஷம், முகுளம்
குதிரைமுகத்தைத் தட்டிக்கொடுத்தல் - ஸர்ப்பசீர்
குத்துதல் - ஸூசி, கபித்தம், சிகரம் [ஷம்
குத்தூசிக்குவமை காட்டுதல் - ஸூசி

கும்பல் - கர்க்கடகம்
குயில் முதலிய பக்ஷிகள் - ப்ரமரம்
குரல்வளையை நெறித்தல் - அர்த்தசந்த்ரம்
குருவை நமஸ்கரித்தல் - அஞ்ஜலி
குழந்தைகளைக் கட்டிக்கொள்ளுதல் - உத்ஸங்கம்
குழந்தைகள் பழம் முதலியன வாங்கிக்கொள்ளு
கூழைக்கடா - தாம்ரசூடம் [தல் - புஷ்பபுடம்
கெடப்பாரை - சுகதுண்டம்
கெலிப்புற்றபோது துடை தட்டுதல் - ஸர்ப்பசீர்ஷம்
கேடகம்பிடித்தல் - முஷ்டி
கேட்கக்கூடாத வார்த்தைக்குக் காதைப்பொத்து
கேள்வி கேட்டல் - சிகரம் [தல் - அர்த்தசந்த்ரம்
கைரேகை காட்டுதல் - பதாகம்
கொக்கு - தாம்ரசூடம்
கொஞ்சச் சாப்பாடு - பத்மகோசம்
கொஞ்சம் அல்லது ஸ்வல்பம் - சதுரம்
கொடி - கர்த்தரீமுகம், மயூரம்
கொட்டைப்பாக்கு - லாங்கூலம்
கோடுகிழித்தல் - ஹம்ஸாஸ்யம்
கோணம் - ஸூசி
கோபம் - முஷ்டி, லாங்கூலம்
கோபுரம் - அர்த்தபதாகம், சிகரம்
கோலமிடுதல் - ம்ருகசீர்ஷம்
கோழிமுட்டை - பத்மகோசம்
கோழி முதலிய பக்ஷிகள் - தாம்ரசூடம்
சகோரபக்ஷி - லாங்கூலம்
சக்ரம்சுற்றுதல் - அர்த்தபதாகம்,கடகாமுகம், ஸூசி
சக்ரம் - ஸூசி
சக்ரவாகபக்ஷி - ஸோலபத்மம்
சக்தி தோமரம் முதலிய ஆயுதங்களால் குத்துதல் -
சங்கம் - சங்கம் [சிகரம்
சங்கம்பூரித்தல் - கர்க்கடம், சிகரம்
சங்கற்பித்தல் - ஸம்புடம்
சங்கநாதம்செய்தல் - கர்க்கடம், சிகரம்
சங்கிலி - பாசம்
சஞ்சரித்தல் - ம்ருகசிர்ஷம்
சடை அல்லது மயிர்ப்பின்னலைக் காட்டுதல் - ஸூசி
சண்டை - பாசம்
சந்தனம் பூசுதல் - ஸர்ப்பசிர்ஷம், பதாகம் [முகம்
சந்தனம் முதலிய வஸ்துக்களை முகர்த்தல் - கடகா
ஸந்த்யா காலங்களில் அர்க்யப்ரதானம் செய்தல் -
[புஷ்பபுடம்

சந்த்ரிகை - பதாகம்
சப்தம்செய்தல் - பதாகம்
ஸமமாயிருத்தல் - பதாகம்
ஸமர்த்தன் அல்லது கெட்டிக்காரன் - ஸூசி
சமுதாடு - பதாகம்
ஸமுத்ரம் - பதாகம்
ஸம்புடம் - ஸம்புடம்
ஸரஸம் - சதுரம்
ஸரஸ்வதி - கபித்தம்
ஸரஸ்வதி முத்ரை காட்டுதல் - ஹம்ஸாஸ்யம்

சலாகை அல்லது இருப்புக்குச்சி - ஸூசி
ஸலாமிடுதல் - பதாகம், அர்த்தசந்த்ரம்
ஜபமணி கட்டுதல் - கபித்தம்
ஜவ்வாது பூசுதல் - த்ரிபதாகம்
சாணம் தெளித்தல் - ஸர்ப்பசீர்ஷம்
சாதகபக்ஷி - லாங்கூலம்
சாப்பிடுதல் - முகுளம் [ரம்
ஸாமான்ய ஜனங்களுக்கு நமஸ்கரித்தல் - அர்த்தசந்த்
சாமுண்டியின் தரிசனை காட்டுதல் - பத்மகோசம்
ஸாயந்தரம் - ஸூசி
சாஸ்த்ர வ்யவஹாரம் - மயூரம்
சிவப்பு கறுப்பு முதலிய வர்ணங்கள் - சதுரம்
சிங்கமுகம் - ஸிம்ஹமுகம், பத்மகோசம்
சிங்கத்தின் அடி - பத்மகோசம்
ஸித்தமாயிருக்கிறதெனல் - ஹம்ஸாஸ்யம்
சித்திரம் முதலியன எழுதுதல் - ஹம்ஸாஸ்யம்
சிரங்கைப் பொருள்கொடுத்தல் - ஸர்ப்பசீர்ஷம்
சிவலிங்கத்துக்கபிஷேகித்தல் - பதாகம்
சிவலிங்கம் - சிவலிங்கம்
சிறுகுழந்தைகள் மணலில் எழுதுதல் - தாம்ரசூடம்
சிறுபெண் ஸ்தனம் - லாங்கூலம்
ஸ்நேஹம் - கீலகம்
சுவரில் சுண்ணம் தீற்றுதல் - பதாகம்
ஸ்வல்பம் - சதுரம்
சுழல்வண்டு சுற்றுதல் - அர்த்தபதாகம்
சுளுக்குப்பிடித்தல் - சிகரம்
ஸூர்யகாந்தக்கண்ணாடி முதலியன - ஸோலபத்மம்
ஸூர்யமண்டலத்தைக் காட்டுதல் - ஸூசி
சூருக்கத்தி - அர்த்தபதாகம்
சூறைக்காற்றைக் காட்டுதல் - அர்த்தபதாகம்
சூலம்பிடித்தல் - முஷ்டி, சிகரம்
செங்கழுநீர் புஷ்பம் - லாங்கூலம்
செங்கோலுருவம் காட்டுதல் - ஸூசி
செய்தவைத்தல் - ஹம்ஸபக்ஷம்
செவ்வல்லிப்பூ - முகுளம்
ஸேதுபந்தம் - ஹம்ஸபக்ஷம்
சேலைத்தலைப்பைப் பிடித்திழுத்தல் - கபித்தம்
சுரைக்காய் - ஸோலபத்மம்
சொறிதல் - பத்மகோசம்
சோதித்தல் - ஸூசி, ஹம்ஸாஸ்யம்
சோம்பல்முறித்தல் - கர்க்கடகம்
சோற்றைப்பதம் பார்த்தல் - தாம்ரசூடம்
ஸௌந்தர்யம் - ஸோலபத்மம்
ஞானமுத்ரை காட்டுதல் - ஹம்ஸாஸ்யம்
தகப்பனை நமஸ்கரித்தல் - அஞ்ஜலி
தங்கமுரைத்தல் - ஹம்ஸாஸ்யம்
தங்கம் முதலிய லோகங்கள் - சதுரம்
தடாகம் - ஸோலபத்மம்
தண்டம் பிடித்தல் - முஷ்டி
தபித்தல் - பதாகம்
தயிர்கடைதல் - பதாகம்
தயிர்சிலுப்பல் - கடகாமுகம்

தராசுபிடித்தல் - கபித்தம்
தர்மத்தைப்பற்று எனல் - முஷ்டி
தரையை மெழுகுதல் - பதாகம்
தர்ப்பணம்செய்தல் - புஷ்பபுடம், சிகரம்
தர்ப்பமிருக்குமிடம் - பதாகம்
தர்ப்பையை அசைத்தல் - விம்ஹமுகம்
தலைக்கொப்பு, அல்லது சொருக்கைப் பிடித்திழுத் [தல் - முஷ்டி
தலைச்சொருக்கு - ஸோலபத்மம்
தலைதொட்டு ஸத்யம் செய்தல் - பதாகம்
தலைநோய்க்குநெற்றியைப்பிடித்தல் - அர்த்தசந்த்ரம்
தலைமயிரைக் கூட்டுதல் - சிகரம்
தவித்தல் - பதாகம்
தள்ளுதல் - பதாகம், அர்த்தசந்த்ரம்
தனக்குத்தானே சிந்தித்தல் - அர்த்தசந்த்ரம்
தனுஸ் அல்லது வில் - சிகரம்
தன் எண்ணத்தைச் சொல்லுதல் - முகுளம், ஹம் [ஸாஸ்யம்
தாது பார்த்தல் - சதுரம்
தாமரம் - சதுரம்
தாமரைப்பூமாலை - விம்ஹமுகம்
தாமரைமொட்டு - முகுளம்
தாம்பூலம் கொடுத்தல் - கடகாமுகம்
தாம்பூலம் போட்டுக்கொள்ளுதல் - கபித்தம், கடகா [முகம்
தாயை நமஸ்கரித்தல் - அஞ்ஜலி
தாலிகட்டுதல் - ஹம்ஸாஸ்யம்
தாழம்பூ - த்ரிபதாகம்
தாளம்பிடித்தல் - கபித்தம்
த்யானம் செய்தல் - அர்த்தசந்த்ரம், ஹம்ஸாஸ்யம்
திரட்டுதல் - பதாகம்
த்ரவ்யம் முதலிய பொருள்களைத்தொடுதல் - பதாகம்
திரிதிரித்தல் - தாம்ரசூடம்
திருச்சின்னம் பிடித்தல் - முஷ்டி
த்ருடம் அல்லது கெட்டித்தன்மை - முஷ்டி
திருமால் சங்கசக்ரம் தரித்ததைக் காட்டுதல் - த்ரிப [தாகம்
திருநாமம் - ஹம்ஸாஸ்யம்
திருநாமமிடுதல் - த்ரிபதாகம்
திலகமிடுதல் - த்ரிபதாகம்
தினம் - பதாகம்
தீபம்கொடுத்தல் - கபித்தம்
தீபாராதனை செய்தல் - கபித்தம், பத்மகோசம்
தீரம் அதாவது ஆறு குளங்களின் கரைக்கட்டு - [அர்த்தபதாகம்
தீர்த்தம்குடித்தல் - ஸர்ப்பசீர்ஷம், புஷ்பபுடம்
துக்ககாலத்தில் கன்னத்தில் கைவைத்தல் - ஸர்ப்ப [சீர்ஷம்
துக்கமுற்றோர் முகத்தை மறைத்தல் - பதாகம்
துடைப்பம் - பதாகம்
துண்டுகள் - சதுரம்
துரும்புகிள்ளல் - ஹம்ஸாஸ்யம்
த்வஜம் - அர்த்தபதாகம்
துளிர் - அர்த்தபதாகம்

தூண்டிலிழுத்தல் - கபித்தம்
தூபம்கொடுத்தல் - கபித்தம்
தூமகேதுவைக் காட்டுதல் - அர்த்தபதாகம், கடகா [முகம்
தேகத்திலும் நெற்றியிலும் ஆகமப்படி மந்த்ரம் எழு [துதல் - த்ரிபதாகம்
தேகத்தைத் தொட்டு ந்யாஸம் செய்தல் - விம்ஹ [முகம்
தேகநோய் தீரக் குத்துதல் - சிகரம்
தேகம், அல்லது சரீரம் - ஸூசி
தேகவெறிப்பும் சீக்கிரக் குறிப்பும் காட்டுதல் - [அர்த்தபதாகம்
தேங்காய் - பத்மகோசம்
தேங்காய் எடுத்து நீரோட்டிப் பார்த்தல் - அர்த்தபதா [கம்
தேர்க்கொடி முதலியன - பதாகம்
தேர்சுற்றுதல் - அர்த்தபதாகம்
தேவஉலகம் - பதாகம்
தேவதைகளுக்கு அபிஷேகம் செய்தல் - பதாகம், [அர்த்தபதாகம்
தேவதைகளை நமஸ்கரித்தல் - அஞ்ஜலி
தேவர்ஷிகளுக்குத் தர்ப்பித்தல் - ஸர்ப்பசீர்ஷம், [புஷ்பபுடம்
தொன்னை - பத்மகோசம்
தோணி - ஸர்ப்பசீர்ஷம்
தோமரம் என்னும் ஆயுதத்தால் குத்துதல் - சிகரம்
தோள்பட்டையைக் காட்டுதல் - உத்ஸங்கம்
தோள்வளையைக் காட்டுதல் - உத்ஸங்கம்
நகக்குறி - ஹம்ஸபக்ஷம்
நடத்தல் - பதாகம், ம்ருகசீர்ஷம்
நடராஜர் அங்கை அக்னி காட்டுதல் - ஹம்ஸாஸ்யம்
நவதானியம் இறைத்தல் - விம்ஹமுகம்
நாகபந்தம் அதாவது ஆண் பெண் சேர்தல் - நாக [பந்தம்
நாட்டியாரம்பம் - பதாகம்
நாபி, அல்லது தொப்புள் - முகுளம்
நாயகன் முதலியவர்களைப் பிரியமாகக் கட்டிக் [கொள்ளுதல் - உத்ஸங்கம்
நாயகனைப் பிரிந்த துயரத்தால் நாயகி துயருறுதல் - [கர்க்கடகம்
நார்த்தம்பழம் - பத்மகோசம்
நான் எனல் - ஹம்ஸாஸ்யம்
நிச்சயம் - சிகரம், ஹம்ஸாஸ்யம்
நித்யக்கடன் முடித்தல் - ஸூசி
நில்லெனல் - பதாகம்
நிவேதனம் செய்தல் - பதாகம்
நினைத்த காரியம் கைகூடுமெனல் - பதாகம்
நினைத்தல் - பதாகம், சிகரம்
நீந்துதல் - பதாகம்
நீர் அள்ளிக்குடித்தல் - புஷ்பபுடம்
நீராஞ்சனமெடுத்தல் - ஸோலபத்மம், புஷ்பபுடம்
நீரில் முழுகுதல் - கபித்தம்
நீர்த்துளி - ஹம்ஸாஸ்யம்
நூறென்றும் எண்ணிக்கை - ஸூசி
நூற்கயிறு திற்றல் - ஹம்ஸாஸ்யம்
நெய் எண்ணெய் முதலியன - சதுரம்

நெருக்கம் - கர்க்கடகம்
நெருப்புஜ்வாலை - த்ரிபதாகம்
நெற்றியில் பொட்டிட்டுக்கொள்ளுதல் - மயூரம்
நெற்றியின் வியர்வை துடைத்தல் - ம்ருகசீர்ஷம்
பக்தியுடனே வார்த்தை கேட்டல் - ம்ருகசீர்ஷம், பதாகம்
பஞ்சபூதம் காட்டுதல் - முகுளம்
பஞ்சாக்னி - பத்மகோசம்
படிக்கட்டு - ம்ருகசீர்ஷம்
படுக்கை - பதாகம்
பட்டாபிஷேக காலத்தில் செய்யும் ஆசீர்வாதம் - கடகாவர்த்தனம்
பதார்த்தங்களை அள்ளியிடுதல் - புஷ்பபுடம்
பதார்த்தங்களை வைத்துக்கொள்ளுதல் - முஷ்டி
பத்மாஸனத்தில் இருத்தல் - ஸிம்ஹமுகம்
பந்தடித்தல் - பதாகம்
பம்பரம் ஆட்டுதல் - கபித்தம், கடகாமுகம்
பயத்தோடு பேசுதல் - ஸ்வஸ்திகம்
பயம் - ம்ருகசீர்ஷம்
பயமுறுதல் - ஸூசி
பயிர்க்குழியில் பயிருன்றுதல் - தாம்ரசூடம்
பயோதரத்தில் நகத்தை யூன்றுதல் - ஹம்ஸபக்ஷம்
பரப்ரம்ஹம் - ஸூசி
பலகை - அர்த்தபதாகம்
பலகையில் வாத்யம் வாசித்தல் - பதாகம்
பல் - சிகரம்
பல்லம் என்னும் ஆயுதம் - அர்த்தசந்த்ரம்
பல் விளக்குதல் - ஸூசி
பற்கொம்புபற்றி விளக்குதல் - கபித்தம்
பனம்பழம் - பத்மகோசம்
பனையோலை - பதாகம்
பன்றி - வராஹம்
பன்றிமுகம் - முகுளம்
பக்ஷிகள் - மயூரம்
பக்ஷி பறத்தலைக் காட்டுதல் - பதாகம்
பாகம் அளத்தல் - பதாகம்
பாசம் அல்லது கயிறு - பாசம்
பாசாங்குசம் தாங்குதல் - கடகாமுகம்
பாசம்பிடித்தல் - கபித்தம்
பாணத்தையிழுத்தல் - கடகாமுகம்
பாணப்ரயோகம் அதாவது அம்பெய்தல் - சுகதுண்டம், த்ரிபதாகம்
பாம்பு - ஸர்ப்பசீர்ஷம்
பாம்புப்புற்று - பத்மகோசம்
பார்வதியின் தரிசனைக் காட்டுதல் - பத்மகோசம்
பார்வை - கடகாமுகம்
பால்கறத்தல் - கபித்தம்
பாவித்தல் அல்லது நினைத்தல் - ஹம்ஸாஸ்யம்
பிசாசாட்டத்தில் தரையில் கையூன்றுறல் - பதாகம்
பிசாசுகளுக்குப் பிண்டம், எலுமிச்சம்பழம் முதலியன கொடுத்தல் - ஸந்தம்சம்
பித்ருக்களுக்குப் பிண்டமிடுதல் - கபித்தம்
பித்ரு தர்ப்பணம் செய்தல் - சிகரம்
ப்ரபஞ்ச விஸ்தாரம் காட்டுதல் - பதாகம்

ப்ரமாணம் - சதுரம், கபோதம்
ப்ரம்ஹ கபாலம் முதலிய பாத்திரங்கள் - ஸோலபத்மம்
ப்ரவேசித்தல் - பதாகம், சிகரம்
ப்ராணநாதன் - சிகரம்
ப்ராமணர்களை நமஸ்கரித்தல் - அஞ்ஜலி
ப்ரார்த்தித்தல் - அர்த்தசந்த்ரம்
பில்வ பத்ரம் - த்ரிசூலம்
புகழுதல் - ஸ்வஸ்திகம்
புண் அல்லது காயம் - ஸந்தம்சம்
புண்யவான் - பதாகம்
புதர் - நாகபந்தம்
புலி - பத்மகோசம்
புலிமுகம் - பத்மகோசம்
புலியடி - பத்மகோசம்
புழு - ஸந்தம்சம்
புனுகு பூசுதல் - த்ரிபதாகம்
பூக்களை முகருதல் - ஹம்ஸாஸ்யம்
பூக்கிள்ளல் - கபித்தம்
பூங்கொத்து - பத்மகோசம்
பூச்செண்டு தாங்குதல் - கபித்தம், கடகாமுகம்
பூப்பந்து - பத்மகோசம்
பூப்பறித்தல் - கடகாமுகம்
பூமியில் எழுதுதல் - ஸூசி
பூர்ணசந்த்ரன் - ஸோலபத்மம்
பூவைநாடி வண்டு வீழ்தல் - அர்த்தபதாகம்
பூஜாகாலத்தில் போடும் அக்ஷதை } கடகாவர்த்தனம்
பூஜை செய்யும் சிறுமணி - லாங்கூலம்
பூஜைமணி அடித்தல் - சிகரம்
பூஜைமணி உருவம் காட்டுதல் } பத்மகோசம்
பூஹாரத்தைப்போட்டுக் கொள்ளுதல் } ஹம்ஸாஸ்யம்
பூஹாரம் - கடகாமுகம்
பெண்கள் கடிதத்தைக் காட்டுதல் } ஸர்ப்பசீர்ஷம்
பெண்கள் கழுத்தில் மஞ்சள் பூசுதல் } அர்த்தசந்த்ரம்
பெண்கள் காலில் செம்பஞ் சூட்டுதல் } சிகரம்
பெண்கள் துகில் பிடித்து இழுத்தல் } கபித்தம்
பெண்கள் ஸ்தனத்தில் நகக்குறி வைத்தல் } பத்மாஸ்யம், ஹம்ஸபக்ஷம்
பெண்குறி - தாம்ரசூடம்
பெண்பிள்ளை அல்லது ஸ்த்ரீ } ம்ருகசீர்ஷம்
பெரிய ராஜாக்களைக் காட்டுதல் } பதாகம்

பெரியவர்களிடத்தில் பேசுதல் } கபோதம்
பெரியஸ்தானம் - ஸோலபத்மம்
பெரியோர்களை நமஸ்கரித்தல் } அஞ்ஜலி
பெருங்காற்று - அராளம்
பெருங்கோபம் - ஸோலபத்மம்
பெருந்துக்கம் - கர்க்கடம்
பெருமைப்படுத்தல் - ஸோலபத்மம்
பேசுதல் - கடகாமுகம்
பேதித்தல் - கர்த்தரீமுகம்
பேரிகையடித்தல் - ஸூசி
பேருண்டபக்ஷி - பேருண்டம்
பொருள்களைத் திரட்டுதல் - பதாகம்
பொருள்களைச் சரீரத்தில் தரித்துக்கொள்ளுதல் } முஷ்டி
போவெனல் - பதாகம்
போஜனபாத்ரம் - அர்த்தசந்த்ரம்
போஜனம் செய்தல் - முகுளம்
மகரிகாபத்ரம் எழுததல் - த்ரிபதாகம்
மஹாலிங்கத்துவமை காட்டுதல் - சிகரம்
மணிகோத்தல் - கபித்தம்
மணிரூபத்தைக் காட்டுதல் - பத்மகோசம்
மத்தளம் வாசித்தல் - பதாகம்
மந்தம் அல்லது மெது - ஸர்ப்பசீர்ஷம்
மந்த்ரதீர்த்தம் ப்ரோக்ஷித்தல் - ஸர்ப்பசீர்ஷம்
மந்த்ரபுஷ்பம் செய்தல் - புஷ்பபுடம்
மயிர்க்கூச்சல் - ஹம்ஸாஸ்யம்
மயிர்க்கூச்செறிதல் - அர்த்தபதாகம்
மயிராற்றுதல் - மயூரம்
மயிரைக்கூட்டி முடிதல் - சிகரம்
மயிர் வகிர்ந்து கோதுதல் - ம்ருகசீர்ஷம்
மயில்பக்ஷி - மயூரம்
மயில்முகம் - மயூரம்
மரக்கால்பிடித்தல் - முஷ்டி
மரக்கிளை வளைத்தல் - கர்க்கடம்
மரக்கொம்பு - கர்த்தரீஸ்வஸ்திகம்
மரணம் - கர்த்தரீமுகம்
மரம் - கர்த்தரீ ஸ்வஸ்திகம்
மரியாதை - ம்ருகசீர்ஷம்
மர்மவார்த்தை - சுகதுண்டம்
மலையின் உச்சி - கர்த்தரீ ஸ்வஸ்திகம்
மல்லர்கள் செய்யும் யுத்தம் - முஷ்டி
மல்லர்கள் புஜம் தட்டுதல் - ஸர்ப்பசீர்ஷம்
மல்லிகை மொட்டு முதலியன - ஹம்ஸாஸ்யம்
மௌனபிக்ஷை வாங்கி உண்ணுதல் - புஷ்பபுடம்
மழுப்பிடித்தல் - முஷ்டி
மழைக்கு ஒடுங்குதல் - அர்த்தபதாகம்
மழைபெய்தல் - பதாகம், த்ரிபதாகம்
மனதின் பயம் - ஸந்தம்சம்
மன்மதன் - சிகரம்
மன்மதன் மலர்க்கணைதொடுதல் - ஹம்ஸாஸ்யம்
மன்மத வில் - சிகரம்
மன்மதன் ஐந்து பாணம் - முகுளம்
மாடமாளிகை - ஸோலபத்மம்
மாடு - ஸிம்ஹமுகம்
மாடு முதலியவைகளின் கொம்பு - அர்த்தபதாகம்
மாதம் - பதாகம்
மாத்திரையுறைத்தல் - ஹம்ஸாஸ்யம்
மாம்பழம் - பத்மகோசம்
மார்பிற் கைவைத்துத் தன்னெண்ணத்தைச் சொல்லுதல் } முகுளம்
மார்பு ப்ரதேசம் - பதாகம்
மார்பைத் தட்டுதல் - பதாகம்
மாலை தொடுத்தல் - ஹம்ஸாஸ்யம்
மான் - ஸிம்ஹமுகம்
மிருகங்களின் காதுகளைக்காட்டுதல் - ஸர்ப்பசீர்ஷம்
மின்னல் - கர்த்தரீமுகம்
மீன் - மத்ஸ்யம்
மீன்கொத்திமேற் பாய்தல் - அர்த்தபதாசம்
முகம்பார்க்கும் கண்ணாடி - பதாகம், ஸோலபத்மம்
முக்காடிட்டுக்கொள்ளுதல் - கபித்தம்
முட்டை அல்லது அண்டம் - பத்மகோசம்
முத்துமாலை - கடகாமுகம்
முத்துமுதலானவை - ஹம்ஸாஸ்யம்
முயல் - ஸிம்ஹமுகம்
முழத்தால் அளத்தல் - பதாகம்
'முன்னாலே போனவன்' எனெல் - பதாகம்
மூக்கிற் கைவைத்துச் சரம்பார்த்தல் - அர்த்தசந்த்ரம்
மூக்கைச் சிந்துதல் - ஹம்ஸாஸ்யம்
மூன்றும்பிறைச் சந்த்ரன் - சந்த்ரகலை
'மூன்று' எனல் - த்ரிசூலம்
மெதுவாகப் பேசல் - பதாகம்
மெல்ல நடத்தல் - சதுரம்
மேகம் - பதாகம்
மேல்மாடி - ஸோலபத்மம்
மொத்தமாக இருப்பவன் - கர்க்கடம்
மோஹினிவேஷங்கொண்ட த்ரிவிக்ரமாவதாரம் காட்டுதல் } ஸூசி
மோதிரவிரலால் கண்மையிடுதல் - த்ரிப்தாகம்
யாகாக்னியைக் கைவைத்தூதுதல் - பதாகம்
யானைமஸ்தகத்தைத் தட்டிக்கொடுத்தல் - ஸர்ப்ப[சீர்ஷம்
யோகத்யானம் - ப்ரமரம்
யோகப்ரமாணம் காட்டுதல் - ஹம்ஸாஸ்யம்
வகிடு - ஸூசி
வஜ்ராயுதம் - த்ரிபதாகம்
வட்டமாயிருக்கும் வஸ்துக்கள் - பத்மகோசம், [ஸோலபத்மம்
வண்டியுருளை - ஸோலபத்மம்
வண்டில் சுற்றுதல் - அர்த்தபதாகம்
வண்டு - ப்ரமரம்
வருஷம் - பதாகம்

வர்ணமெழுதுதல் - கடகாமுகம்
வனம் - பதாகம்
வஸ்துக்களை நிந்தித்தல் - பதாகம்
வாடைக்காற்றுக்கு ஒடுங்குதல் - கடகாமுகம்
வாத்யங்களைக் கோல்கொண்டு அடித்தல் - கபித்தம்
வாத்யம் முழக்குதல் - அர்த்தபதாகம்
வாந்தி செய்தல் - மயூரம்
வாய்பொத்திச்சமாசாரம் கேட்டல் - பதாகம்
வால் - சிகரம்
வாவெனல் - பதாகம்
வாழைக்குலை காட்டுதல் - ஸர்ப்பசீர்ஷம்
வாழைப்பூ - முகுளம்
வான் - பதாகம்
வாள்பிடித்தல் - முஷ்டி
வாள்வீசுதல் - அர்த்தசந்த்ரம்
விக்னேச்வரனை வணங்குதல் - முஷ்டி
விசிறி - ஸூசி
விசிறி பிடித்தல் - கபித்தம்
விதைவிதைத்தல் - கபித்தம்
விதையூன்றல் - தாம்ரசூடம்
விநாயகரை வணங்குதல் - முஷ்டி
விபரீதம் - கர்த்தரீமுகம்
விபூதிதரித்தல் - ம்ருகசீர்ஷம்
வ்யஸனமுற்றோர் துரும்புகிள்ளல் - ஹம்ஸாஸ்யம்
வ்யஸனம் - சதுரம்
விரஹம் - ஸோலபத்மம்
வ்ருக்ஷம் அல்லது மரம் - த்ரிபதாகம்
வில்லஸ்தரம் ப்ரயோகித்தல் - கபித்தம்
வில்லுக்கு உபமானம் காட்டுதல் - அர்த்தசந்த்ரம்
வில்லுருண்டை செலுத்துதல் - கபித்தம்
வில்வப்பழம் - பத்மகோசம் [வர்த்தனம்
விவாஹகாலத்தில் போடும் அக்ஷதை - கடகா
விவாதம் - ம்ருகசீர்ஷம்
விளக்கு - த்ரிபதாகம் [யம்
விளக்குத்திரியைத் தள்ளிக்கொடுத்தல் - ஹம்ஸாஸ்
விளாம்பழம் - பத்மகோசம்
விற்பிடித்தல் - முஷ்டி
விஷபானம்செய்தல் - அராளம்
விஷ்ணுசக்ரம் - சக்ரம் [பதாகம்
விஷ்ணுவின் சங்க சக்கர ஹஸ்தம் காட்டுதல் - த்ரி
வீடு - ம்ருகசீர்ஷம்
வீணைச் சுரைக்காய் - ஸோலபத்மம் [காமுகம்
வீணைமுதலியவாத்யங்களால் ச்ருதி கூட்டுதல் - கட
வீதி - பதாகம்
வெட்கப்படுதல் - உத்ஸங்கம்
வெட்டுதல் - பதாகம்
வெயிலுக்கு முகத்தை மறைத்தல் - பதாகம்
வெற்றிலை கொடுத்தல் - கடகாமுகம்
வெற்றிலைபோட்டுக்கொள்ளுதல் - கபித்தம், [கடகாமுகம்
வேல் - பதாகம்
வேல்பிடித்தல் - சிகரம்
வேஷ்டிமுதலானவை சுற்றுதல் - கபித்தம்
வைத்யன் ஔஷதம் சொல்லுதல் - ஸிம்ஹமுகம்
வைஷ்ணவர்களுக்கு முத்ரைபோடுதல் - முகுளம்
ஜவ்வாது பூசுதல் - த்ரிபதாகம்
ஸ்தனம் அல்லது ஸ்திரீகளின் மார்பு - பத்மகோசம்
ஸ்திரம் அல்லது நிலைத்தல் - முஷ்டி
ஸ்த்ரீ - ம்ருகசீர்ஷம்
ஹோமம் செய்தல் - ஸிம்ஹமுகம்

இதுவரையில் ஹஸ்தவினியோக விவரம் அகாரதியாகப் பேசப்பட்டது. இனி பாந்த்தவ்யாபிநயம் சொல்லப்படுகிறது.

பாந்தவ்யாபிநயம்.

பாந்தவ்யம் அதாவது உறவின்முறையைப் பற்றிய அபிநயம் சொல்லப்படுகிறது.

உறவின்முறையார்—புருஷன், ஸ்தரீ, தம்பதீ அல்லது ஸ்த்ரீ புருஷர்கள், ஜனகன் அல்லது தகப்பன், ஜநநீ அல்லது தாயார், பிதாமஹன் அல்லது தகப்பனைப்பெற்ற பாட்டன், பிதாமஹீ அல்லது தகப்பனைப்பெற்ற பாட்டி; மாதாமஹன் அல்லது தாயைப்பெற்ற பாட்டன்; மாதாமஹீ அல்லது தாயைப்பெற்ற பாட்டி; பித்ருவ்யன் அல்லது தகப்பனுடன் பிறந்தவன்; பித்ருஷ்வஸா அல்லது தகப்பனுடன் பிறந்தவள்—அத்தை; பித்ருஷ்வஸ்ரேயன் அல்லது அத்தை மகன்; பித்ருஷ்வஸ்ரேயீ அல்லது அத்தை மகள்; ப்ராதா அல்லது தம்பி; ஜ்யேஷ்டப்ராதா அல்லது தமையன்; பகினீ அல்லது உடன்பிறந்தவள்; ஜ்யேஷ்டபகினீ அல்லது தமக்கை; ப்ராத்ருஜாயா அல்லது உடன்பிறந்தான் மனைவி; பாகிநேயன் அல்லது உடன்பிறந்தாள் குமாரன்; பாகிநேயீ அல்லது உடன் பிறந்தாள் குமாரீ; மாதுலன் அல்லது தாய்மாமன்; மாதுலேயன் அல்லது மாமன் மகன்; மாதுலானீ அல்லது மாமன் மனைவி; மாத்ருஷ்வஸா அல்லது தாயுடன்பிறந்தவள்; ச்வசுரன் அல்லது மாமனார்; ச்வச்ரூ அல்லது மாமியார்; ச்யாலன் அல்லது மனைவியுடன் பிறந்த மைத்துனன்; ச்யாலா அல்லது மனைவியுடன் பிறந்த மைத்துனி; ச்யாலபார்யா அல்லது மைத்துனன் பெண்ஜாதி; ச்யாலகன் அல்லது மைத்துனன்மகன்; ச்யால

புத்திரீ அல்லது மைத்துனன் மகள்; ச்யாலா பர்த்தா அல்லது மைத்துனியின் புருஷன்; ச்யாலாபுத்ரன் அல்லது மைத்துனியின் மகன்; தேவரன் அல்லது கணவனுடன் பிறந்தவன், கொழுந்தன்; யாத்ரு அல்லது கொழுந்தன் மனைவி; நநாந்த்ரு அல்லது நாத்தனார்; நநாந்தாதவன் அல்லது நாத்தனார் புருஷன்; நநாந்தாபுத்திரீ அல்லது நாத்தனார் மகள்; ஜாமாத்ரு அல்லது மாப்பிள்ளை, மருமகன்; ஸ்நுஷா அல்லது நாட்டுப்பெண், மருமகள்; ஸபத்னீ அல்லது சக்களத்தி; தாயாதன் அல்லது தாயாதி; ஸகி; இவர்களின் அபிநயம் பேசப்படுகிறது.

(1) புருஷன்—சிகரஹஸ்தம் பிடித்து நீண்ட விரல்நுனி ஆகாசம் பார்க்க மார்புக்கு நேராக வைத்துக்கொள்ளுதல் புருஷ ஹஸ்தமாம்.

(2) ஸ்த்ரீ—ம்ருகசீர்ஷ ஹஸ்தம் பிடித்துச் சேர்ந்த விரல்நுனிகள் பூமியைப் பார்த்துக் காட்டுதல் ஸ்த்ரீ ஹஸ்தமாம்.

(3) தம்பதீ—இடக்கையால் சிகரம் பிடித்து நீண்ட விரல்நுனி ஆகாசம் பார்க்க, வலக்கையில் ம்ருக சீர்ஷம் பிடித்துச் சேர்ந்த விரல்நுனிகள் பூமியைப் பார்க்கவும் பிடித்தல் தம்பதீஹஸ்தமாம்.

(4) தகப்பன்—ஸந்தம்ச ஹஸ்தம் பிடித்துத் தொப்புளுக்கு நேராகக்காட்டிப் பிறகு சிகரஹஸ்தம் பிடித்து நீண்ட விரல் நுனி ஆகாசம் பார்க்க மார்புக்கு நேராகக் காட்டுதல் தகப்பன் ஹஸ்தமாம். இதுவே பெற்ற பிள்ளைக்கும் உபயோகமாகும். அதில் தகப்பனுக்குக் காட்டுவதில் மட்டும் கடையில் அஞ்ஜலி ஹஸ்தம் பிடித்தால் பொருத்தமாயிருக்குமென்று தோற்றுகிறது.

(5) தாயார்—ஸந்தம்சஹஸ்தம் பிடித்துத் தொப்புளுக்கு நேராகக் காட்டிப் பிறகு ம்ருகசீர்ஷஹஸ்தம் பிடித்துச்சேர்ந்த விரல் நுனிகள் பூமியைப்பார்க்கக் காட்டுதல் தாயார் ஹஸ்தமாம். இதுவே பெற்றபெண்ணுக்கும் உபயோகமாகும். அதில் தாயார் ஹஸ்தத்துக்கு மட்டும் கடைசியில் அஞ்ஜலி ஹஸ்தம் பிடித்தால் பொருத்தமாயிருக்குமென்று ஊஹிக்கக்கூடியதாக விருக்கிறது.

(6) தகப்பனைப் பெற்றபாட்டன் - தகப்பன் ஹஸ்தம் பிடித்துப் பிறகு இடக்கையால் சிகரம் பிடித்து நீண்டவிரல் நுனி ஆகாசம் பார்க்க மார்புக்கு நேராகக் காட்டினால் தகப்பனைப்பெற்ற பாட்டன் ஹஸ்தமாம். இதுவே பேரனுக்கும் உபயோகமாகும்.

(7) தகப்பனைப்பெற்றபாட்டி — தகப்பன் ஹஸ்தம் பிடித்துப் பிறகு இடக்கையால் ம்ருகசீர்ஷஹஸ்தம் பிடித்தும் சேர்ந்தவிரல் நுனிகள்பூமியைப் பார்க்கக்காட்டுதல் தகப்பனைப் பெற்றபாட்டி ஹஸ்தமாம். இதுவே தன் பேத்திக்கும் உபயோகமாகும்.

(8) தாயைப்பெற்ற பாட்டன்—தாயார் ஹஸ்தம் பிடித்துப் பிறகு சிகரஹஸ்தம் பிடித்தும் நீண்ட விரல்நுனி ஆகாசம் பார்க்க மார்புக்கு நேராகக் காட்டுதல் தாயைப்பெற்ற பாட்டன் ஹஸ்தமாம். இதுவே பெண் வயிற்றுப்பிள்ளையாகிய பேரனுக்கு உபயோகமாம்.

(9) தாயைப்பெற்றபாட்டி — தாயார் அபிநயம் காட்டியும் பிறகு ம்ருகசீர்ஷ ஹஸ்தம் பிடித்துச் சேர்ந்த விரல் நுனிகள் பூமியைப் பார்க்கக் காட்டுதல் தாயைப்பெற்ற பாட்டி ஹஸ்தமாம்.

(10) தகப்பனுடன் கூடப்பிறந்தவன்—தகப்பன் ஹஸ்தம் பிடித்தும் பிறகு த்ரிபதாகம் காட்டியும் ஸந்தம்சம்பிடித்துத் தொப்புளுக்குநேராகக் காட்டி பிற்பாடு சிகரஹஸ்தம் பிடித்து நீண்ட விரல்நுனி ஆகாசம் பார்க்க மார்புக்கு நேராக வைத்துக்கொள்ளுதல் தகப்பனுடன் பிறந்தவள் ஹஸ்தமாம். தகப்பன் ஹஸ்தம் பிடித்தும் வலக்கையால் கர்த்தரீமுகம் பிடித்து இடதுபக்கத்திலிருந்து வலப்பக்கத்துக்குக்கொண்டு வந்து மணிக்கட்டுமுதல் புரட்டியும் பிறகு சிகரஹஸ்தம் பிடித்து நீண்டவிரல் நுனி ஆகாசம் பார்க்க மார்புக்கு நேராகக் காட்டலாமென்று தோற்றுகின்றது.

(11) தகப்பனுடன் கூடப்பிறந்தவள் அல்லது அத்தை—மேலேசொன்ன ஹஸ்தத்தின் கடைசியிலுள்ள சிகர ஹஸ்தத்தை நிறுத்தி அதற்குப் பதிலாக ம்ருகசீர்ஷ ஹஸ்தம் பிடித்துச் சேர்ந்த விரல்நுனிகள் பூமியைப் பார்க்கக்காட்டுதல் அத்தையின் ஹஸ்தமாம்.

(12) அத்தையின்மகன் — அத்தைக்குச் சொன்னபடி காட்டியும் பிறகு சிகர ஹஸ்தம் பிடித்து நீண்டவிரல்நுனி ஆகாசம் பார்க்க மார்புக்கு நேராகவைத்துக்கொள்ளுதல் அத்தையின் மகன் ஹஸ்தமாம். இதுவே அத்தை புருஷனுக்கும் உபயோகமாகும். அத்தைக்குச்

காட்டுவதுபோல் அபிநயித்தும் பிறகு இரு கையாலும் ஹம்ஸாஸ்யம் பிடித்துத் தாலி கட்டினதுபோலக் காட்டிச் சிகரம் பிடித்து நீண்டவிரல் நுனி ஆகாசம் பார்க்க மார்புக்கு நேராக வைத்துக்கொள்ளுதல் அத்தை புருஷன் ஹஸ்தமென்றும், அத்தை ஹஸ்தம் பிடித்துப் பிறகு ஸந்தம்ச ஹஸ்தம் பிடித்துத் தொப்புளுக்கு நேராகக்காட்டி சிகரஹஸ்தம் பிடித்து நீண்டவிரல் நுனி ஆகாசம் பார்க்க மார்புக்கு நேராக வைத்துக்கொள்ளுதல் அத்தைமகன் ஹஸ்தமென்றும் நிச்சயிக்கக் கூடியதாக இருக்கிறது.

(13) அத்தைமகன் — அத்தைமகனுக்கு மேலேசொன்ன விநியோகத்தில் கடைசியிலுள்ள சிகரத்திற்குப் பதிலாக ம்ருகசீர்ஷம் பிடித்துச் சேர்ந்த விரல்நுனிகள் பூமியைப் பார்க்கக் காட்டுதல் அத்தைமகன் ஹஸ்தமாம்.

(24) தம்பி—பதாகம் பிடித்து உள்ளங்கையை நடு மார்பில் பதித்தும் வலக்கையால் த்ரிபதாகம் பிடித்து விரல் நுனி ஆகாசம் பார்க்கவும், உள்ளங்கை எதிரிலிருப்போர்க்குத் தெரியக்காட்டியும், முகுள ஹஸ்தம் பிடித்துத் தொப்புளுக்கு நேராகவைத்தும், சிகர ஹஸ்தம் பிடித்து நீண்டவிரல் நுனி ஆகாசம் பார்க்க மார்புக்கு நேராகக் காட்டுதல் தம்பி ஹஸ்தமாம். பதாகம் பிடித்து உள்ளங்கையை மார்பில் பொருத்தியும் வலக்கையால் கர்த்தரீமுக ஹஸ்தம் பிடித்து இடப்புறத்திலிருந்து வலப்புறத்திற்குக் கொண்டுவந்து மணிக்கட்டுமுதல் திருப்பியும் ஸந்தம்ச ஹஸ்தம் பிடித்துத் தொப்புளுக்கு நேரில் காட்டியும் பிறகு சிகர ஹஸ்தம் பிடித்து நீண்ட விரல் நுனி ஆகாசம் பார்க்க வைத்துக்கொள்ளலாமென்று தோற்றுகின்றது.

(15) தமையன்—தம்பிக்குக் காட்டுவதில் கடைசியில் அஞ்ஜலிஹஸ்தம்பிடித்தால் தமையன் ஹஸ்தமாம். பதாக ஹஸ்தம் பிடித்து உள்ளங்கையை மார்பில் பொருத்தியும் அப்பதாகத்தையே உள்ளங்கை பின்னுலிருப்பவர்களுக்கும் சேர்ந்த விரல்நுனிகள் ஆகாசத்துக்குத் தெரியும்படி தோள்பட்டைக்கு நேராகத் தூக்கி ஸந்தம்ச ஹஸ்தம் பிடித்துத் தொப்புளுக்கு நேராகக் காட்டிப் பிறகு சிகரஹஸ்தம் பிடித்து நீண்டவிரல் நுனி ஆகாசம் பார்க்க மார்புக்கு நேராகவைத்துக்கொள்ளலாமென்றும் தோற்றுகின்றது.

(16) உடன்பிறந்தவள் —தம்பிக்குச் சொல்லியிருக்கும் அபிநயத்தில் சிகரஹஸ்தம் பிடிப்பதற்குப் பதிலாக ம்ருகசீர்ஷ ஹஸ்தம் பிடித்துச் சேர்ந்த விரல்நுனிகள் பூமியைப் பார்க்கக்காட்டுதல் உடன்பிறந்தவள் அல்லது தங்கையின் ஹஸ்தமாம்.

(17) தமக்கை — தமயனுக்குச்சொல்லியிருக்கும் அபிநயத்தில் சிகரஹஸ்தம் பிடிப்பதற்குப் பதிலாக ம்ருகசீர்ஷ ஹஸ்தம் பிடித்துச் சேர்ந்த விரல்நுனிகள் பூமியைப் பார்க்கக் காட்டுதல் தமக்கையின் ஹஸ்தமாம்.

(18) உடன்பிறந்தவன் மனைவி—உடன்பிறந்தானுக்குப் பிடிப்பது போலக் காட்டி வலக்கையால் ம்ருகசீர்ஷ ஹஸ்தம் பிடித்துச்சேர்ந்த விரல் நுனிகள் பூமியைப் பார்க்கக் காட்டுதல் உடன்பிறந்தவள் ஹஸ்தமாம். இந்த ஹஸ்தம் அவன் மகளுக்கும் உபயோகமாகும்.

(19) உடன் பிறந்தவள் புருஷன்—உடன்பிறந்தவள் ஹஸ்தம் பிடித்தும் இரு கைகளாலும் ஹம்ஸாஸ்யம் பிடித்துத் தாலிகட்டினது போலக் காட்டியும் பிறகு சிகரஹஸ்தம் பிடித்து நீண்ட விரல்நுனி ஆகாசம் பார்க்க மார்புக்கு நேராகக்காட்டினுல் உடன் பிறந்தவள்புருஷன் ஹஸ்தமென்று வ்யக்தமாகத் தோற்றும்.

(20) உடன் பிறந்தவள் மகள்—உடன்பிறந்தவள் மகனுக்குப் பிடிப்பதில் சிகரத்துக்குப்பதிலாக ம்ருகசீர்ஷ ஹஸ்தம் பிடித்துச் சேர்ந்த விரல்நுனிகள் பூமியைப் பார்க்கக் காட்டுதல் உடன் பிறந்தவள்மகள் ஹஸ்தமாம்.

(21) மாமன்—தாயார்ஹஸ்தம் பிடித்தும் வலக்கையால் த்ரிபதாகம் பிடித்து நீண்ட விரல் நுனிகள் ஆகாசத்தையும் உள்ளங்கை எதிரிலிருப்பவர்களேயும் பார்க்கக் காட்டியும் முகுள ஹஸ்தம் பிடித்துத் தொப்புளுக்கு நேராகவைத்தும் பிறகு சிகர ஹஸ்தம் பிடித்து நீண்ட விரல்நுனி ஆகாசம் பார்க்கக் காட்டுதல் மாமன் ஹஸ்தமாம்.

(22) மாமன் மகன்—மாமன் ஹஸ்தம் பிடித்து மறுபடி சிகர ஹஸ்தம் பிடித்தல் மாமன் மகன் ஹஸ்தமாம்.

(23) மாமன் மனைவி—மாமன் ஹஸ்தம் பிடித்துப் பிறகு ம்ருகசீர்ஷம் காட்டினுல் மாமன் மனைவி ஹஸ்தமாம். இந்த ஹஸ்தம் மாமன் மகளுக்கும் உபயோகமாகும்.

(24) தன்தாயுடன் பிறந்தவள்—தாயார் ஹஸ்தம் பிடித்துப் பிறகு உடன்பிறந்தாள் ஹஸ்தம் பிடித்தால் தாயுடன் பிறந்தவள் ஹஸ்தமாம்.

(25) (a) மாமனுர்—இடக்கையால் சிகரம் பிடித்து நீண்ட விரல் நுனி ஆகாசம் பார்க்க மார்புக்கு நேராகக்காட்டியும் முகுள ஹஸ்தம் பிடித்துத் தொப்புளுக்கு நேராக வைத்தும் பிறகு சிகர ஹஸ்தம் பிடித்து மார்புக்கு நேராகக் காட்டுதல் மாமனுர் ஹஸ்தமாம்.

(b) இருகைகளாலும் ஹம்ஸாஸ்யம் பிடித்துத் தாலிகட்டினது போலக் காட்டியும் சிகர ஹஸ்தம் பிடித்து மார்புக்கு நேராகவைத்துக் கொண்டும் ஸந்தம்சம் பிடித்துத் தொப்புளுக்கு நேராகக் காட்டிப் பிறகு சிகரம் பிடித்து மார்புக்கு நேராக வைத்துக்கொண்டு அஞ்ஜலி ஹஸ்தம் பிடித்தால் தெளிவாகக் காட்டுமென்று தோற்றுகின்றது.

(26) மாமியார்—மாமனுருக்குப் பிடிப்பதில் கடையிலுள்ள சிகரத்துக்குப் பதிலாக ம்ருகசிர்ஷஹஸ்தம் பிடித்துச் சேர்ந்த விரல் நுனிகள் பூமியைப் பார்க்கக் காட்டுதல் மாமியார் ஹஸ்தமாம்.

(27) மனைவியுடன்பிறந்தவன், மைத்துனன்—இடைக்கையால் ம்ருகசீர்ஷ ஹஸ்தம் பிடித்துச்சேர்ந்த விரல் நுனிகள் பூமியைப் பார்க்கக் காட்டியும் வலக்கையால் த்ரிபதாகம் பிடித்து நீண்ட விரல்நுனிகள் ஆகாசத்தையும் உள்ளங்கை எதிரிலிருப்பவரையும் பார்க்கவைத்தும் முகுள ஹஸ்தத்தைத் தொப்புளுக்கு நேரில் காட்டியும் வலக்கையால் சிகரம்பிடித்து நீண்ட விரல்நுனி ஆகாசம் பார்க்க மார்புக்கு நேரில் காட்டுதல் மைத்துனன் ஹஸ்தமாம்.

(28) மனைவியுடன் பிறந்தவள், மைத்துனி—மைத்துனன் ஹஸ்தத்தில் கடைசியிலுள்ள சிகரத்துக்குப் பதிலாக ம்ருகசிர்ஷ ஹஸ்தம் பிடித்துச் சேர்ந்த விரல்நுனிகள் பூமியைப் பார்க்கக் காட்டுதல் மைத்துனி ஹஸ்தமாம்.

(29) மைத்துனன் மனைவி—மைத்துனன் ஹஸ்தம் பிடித்துப் பிறகு ம்ருகசிர்ஷம் பிடித்துச் சேர்ந்த விரல்நுனிகள் பூமியைப் பார்க்கக் காட்டுதல் மைத்துனன் மனைவி ஹஸ்தமாம்.

(30) மைத்துனன் குமாரன்—மைத்துனன் ஹஸ்தம் பிடித்துப் பிறகு இதரஹஸ்தம் பிடித்து நீண்ட விரல்நுனி ஆகாசம் பார்க்க மார்புக்கு நேராகக் காட்டுதல் மைத்துனன் குமாரன் ஹஸ்தமாம்.

(31) மைத்துனன் குமாரி—மைத்துனன் குமாரன் அபிநயத்தில் கடைசியிலுள்ள சிகரத்துக்குப் பதிலாக ம்ருகசிர்ஷம் பிடித்துச் சேர்ந்த விரல்நுனிகள் பூமியைப் பார்க்கக் காட்டுதல் மைத்துனன் குமாரி ஹஸ்தமாம்.

(32) மைத்துனியின் புருஷன்—மைத்துனி ஹஸ்தம் பிடித்துப் பிறகு சிகரஹஸ்தம் பிடித்து நீண்ட விரல்நுனி ஆகாசம் பார்க்க மார்புக்கு நேராகக் காட்டுதல் மைத்துனியின் புருஷ ஹஸ்தமாம்.

(33) மைத்துனிமகன்—மேற்கூறியபடியே; ஆனுல் இருவகையாலும் ஹம்ஸாஸ்யம் பிடித்துத் தாலிகட்டினதுபோலக் காட்டிச் சிகர ஹஸ்தம் பிடித்தல் மைத்துனி புருஷனென்று வ்யக்தமாகத் தெரியுமென்று தோற்றுகின்றது.

(34) கொழுந்தன் அல்லது மைத்துனன்—(a) இடக்கையால் சிகர ஹஸ்தம் பிடித்தும் நீண்ட விரல்நுனி ஆகாசம் பார்க்க மார்புக்குநேரில் காட்டித் த்ரிபதாகம் பிடித்து நீண்ட விரல்நுனி ஆகாசத்தையும் உள்ளங்கை எதிரிலிருப்பவரையும் பார்க்க வைத்து முகுள ஹஸ்தத்தைத் தொப்புளுக்கு நேராகக் காட்டிப் பிறகு சிகர ஹஸ்தம் பிடித்து நீண்ட விரல் நுனி ஆகாசம் பார்க்க மார்புக்கு நேராகக் காட்டுதல் மைத்துனன் ஹஸ்தமாம்.

(b) தாலிகட்டின புருஷன் ஹஸ்தம் பிடித்து அண்ணன் தம்பி ஹஸ்தம் காட்டலாமென்று தோன்றுகின்றது.

(35) ஓரத்தாள் அல்லது மைத்துனன் மனைவி—மைத்துனன் ஹஸ்தம் பிடித்துப் பிறகு ம்ருகசிர்ஷ ஹஸ்தம் பிடித்துச் சேர்ந்த விரல் நுனிகள் ஆகாசம்பார்க்கக் காட்டுதல் ஓரகத்தாள் ஹஸ்தமாம்.

(36) நாத்தனுர்—மைத்துனன் ஹஸ்தம் பிடிப்பதில் கடைசியில் உள்ள சிகர ஹஸ்தத்துக்குப் பதிலாக ம்ருகசிர்ஷ ஹஸ்தம் பிடித்தல் நாத்தனுர் ஹஸ்தமாம்.

(37) நாத்தனுர் புருஷன்—நாத்தனுர் ஹஸ்தம் பிடித்துப் பிறகு சிகர ஹஸ்தம் பிடித்து நீண்ட விரல்நுனி ஆகாசம் பார்க்க மார்புக்கு நேராக வைத்துக்கொள்ளுதல்

நாத்தனர் ஹஸ்தமாம். இந்த ஹஸ்தம் நாத்தனர் மகனுக்கும் உபயோகமாம்.

(38) நாத்தனர் மகன்—நாத்தனர் புருஷனுக்குக் காட்டும் அபிநயத்தில் கடைசியிலுள்ள சிகர ஹஸ்தத்துக்குப் பதிலாக ம்ருகசீர்ஷம் பிடித்துச் சேர்ந்த விரல் நுனிகள் பூமியைப் பார்க்கக் காட்டுதல் நாத்தனர் மகன் ஹஸ்தமாம்.

(39) மருமகள்—(a) புத்ரீ ஹஸ்தம் பிடித்துப் பிறகு சிகர ஹஸ்தம் பிடித்து நீண்ட விரல் நுனி ஆகாசம் பார்க்க மார்புக்கு நேராக வைத்துக்கொள்ளுதல் மருமகள் ஹஸ்தமாம்.

(b) புத்ரீ அபிநயம் காட்டியும் இருகைகளாலும் ஹம்ஸாஸ்யம் பிடித்துத் தாலிகட்டினது போலக் காட்டிப் பிறகு சிகர ஹஸ்தம்பிடித்து நீண்ட விரல்நுனி ஆகாசம்பார்க்க மார்புக்கு நேராக வைத்துக் கொள்ளலாமென்று தோற்றுகின்றது.

(40) நாட்டுப்பெண் அல்லது மருமகள்—(a) புத்ரஹஸ்தம் பிடித்துப் பிறகு ம்ருகசீர்ஷம் பிடித்துச் சேர்ந்த விரல் நுனிகள் பூமியைப் பார்க்கக் காட்டுதல் மருமகள் ஹஸ்தமாம்.

(b) புத்ர அபிநயம் காட்டி இருகைகளாலும் ஹம்ஸாஸ்யம் பிடித்துத் தாலிகட்டினது போலக் காட்டிப் பிறகு ம்ருகசீர்ஷ ஹஸ்தம் பிடித்துச் சேர்ந்த விரல் நுனிகள் பூமியைப் பார்க்கக் காட்டலாமென்று தோற்றுகின்றது.

(41) சக்களத்தி—பாசஹஸ்தம் பிடித்துப் பிறகு இருகைகளாலும் ம்ருகசீர்ஷம் பிடித்துச் சேர்ந்த விரல் நுனிகள் பூமியைப் பார்க்க அந்த அந்தப் பக்கங்களில் காட்டுதல் சக்களத்தி ஹஸ்தம்.

(42) தாயாதி—பாசஹஸ்தம் பிடித்துப் பிறகு சிகரஹஸ்தம் பிடித்து நீண்ட விரல் நுனி ஆகாசம் பார்க்க மார்புக்கு நேராக வைத்துக்கொள்ளுதல் தாயாதி ஹஸ்தம்.

(43) ஸகி—இடக்கையால் த்ரிபதாகம் பிடித்து நீண்டவிரல் நுனி ஆகாசம் பார்க்கவும் உள்ளங்கை எதிரிலிருப்பவர்களுக்குத் தெரியவும் காட்டிப்பிறகு ம்ருகசீர்ஷஹஸ்தம் பிடித்துச் சேர்ந்த விரல் நுனிகள் பூமியைப் பார்க்கக் காட்டுதல் ஸகி ஹஸ்தமாம்.

இதுவரை பாந்தவ்யாபிநயம் சொல்லப் பட்டது.

தேவதா ஹஸ்த லக்ஷணம்.

இனி தேவதா ஹஸ்தலக்ஷணம் சொல்லப் படுகிறது.

இதில் ப்ரஹ்மதேவர், சம்பு, விஷ்ணு, ஸரஸ்வதீ, பார்வதீ, லக்ஷ்மீ, விக்நேச்வரன், ஷண்முகன், மன்மதன், இந்த்ரன், அக்னி, யமன், நிர்ருதி, வருணன், வாயு, குபேரன் இவர்களுக்குக் காட்டவேண்டிய அபிநய லக்ஷணமும், அடுத்த ஆருவதம்சமாகிய பாவ ப்ரகாசத்தில் ப்ரவர்த்தித்திருக்கும் பதங்களும், இதில்குறிப்பிடாமல், உலகத்தில் வழங்கிவரும் ஏராளமான பதங்களும் விசேஷித்து சம்பு விஷ்ணு ஷண்முகன் இவர்கள் பேரிலேயே ஏற்பட்டிருப்பதால் அவர்களுடையவும், ச்ருங்கார உத்பத்திக்காரணன மன்மதனுடையவும், அங்கங்களேயும் லீலைகளேயும் பற்றி மிகச் சுருக்கமாக எழுதப் படுகின்றது.

இவை அந்தஅந்தப் பதநாயகனுடைய குணம் முதலியவைகளைச் சமயத்துக்குத்தக்க படியாக அபிநயிக்க உபயோகமாகும்.

(1) ப்ரம்ஹதேவர்—வலக்கையில் ஹம்ஸாஸ்யம் பிடித்து நீண்ட விரல் நுனிகள் ஆகாசம் பார்க்கவும் உள்ளங்கை எதிரிலிருப்பவர்களுக்குத் தெரியவும் முழங்கை முதல் முன்னுலிருப்பவர்களைப்பார்க்க இடக்கையில் சதுரம் பிடித்து உள்ளங்கை ஆகாசம் பார்க்க முழங்கை முதல் முன்னுலிருப்பவர்களைப் பார்க்க நீட்டுதல் ப்ரம்ஹதேவர் ஹஸ்தம்.

(2) சம்பு—வலக்கையில் த்ரிபதாகஹஸ்தம் பிடித்து நீண்ட விரல்நுனி ஆகாசம் பார்க்கவும் உள்ளங்கை எதிரிலிருப்பவர்களுக்குத் தெரியவும் முழங்கை முதல் முன்னுலிருப்பவர்களைப் பார்க்க நீட்டி இடக்கையில் ம்ருகசீர்ஷஹஸ்தம் பிடித்துப் புறங்கை எதிரிலிருப்பவர்களுக்குத் தெரிய முழங்கை முதல் முன்னுலே கொண்டுவருதல் சம்பு ஹஸ்தமாம்.

சம்புவென்னும் சங்கரனுடைய அடையாளங்களும் லீலைகளும்—

(a) சிவலிங்கம்—ப்ரம்ஹ தேவருக்கும் நாராயணனுக்கும் பெரியவன் நானென்று வாதம் நேர்ந்தகாலத்தில் அந்தவாதம் தீர்க்க வேண்டியதற்காக ஸ்வாமி லிங்காக்ருதியாகியிருந்தாரென்றும் பின்னும் பலவிதமாகவும்

புராண முதலியவைகளில் பேசப்பட்டிருக்கின்றது.

(b) சந்த்ரசேகரன், கங்காதரன், ஜடாதரன்—ஸ்வாமி சிரஸில் சந்த்ரனையும் கங்கையையும் ஜடையையும் தரித்திருக்கின்றார்.

(c) பஞ்சமுகன்—ஸ்வாமிக்கு ஸத்யோஜாதம், வாமதேவம், அகோரம், தத்புருஷம், ஈசானம் என ஐந்து முகங்களுண்டு.

(d) த்ரிநேத்ரன்—ஸ்வபாவமான இரு கண்கள் தவிர ஈச்வரனுக்கு நெற்றியிலும் ஒரு கண்ணிருக்கின்றது.

(e) நீலகண்டன்—தேவதைகளும் அஸுரர்களும் கூடி க்ஷீர ஸமுத்ரத்தில் மந்தரகிரியென்னும் மலையை மத்தாக நாட்டி வாஸுகியென்னும் பாம்பைக் கயிறாகப் பூட்டி அம்ருதம் கடைந்த காலத்திலுண்டான விஷத்தைப் பானம் செய்ததில் அந்த விஷம் ஸ்வாமியின் கழுத்திலேயே கறுப்பாக நின்றுவிட்டதால் நீலகண்டனென்னும் பேருண்டாயிற்று.

(f) ஸர்ப்பாபரணன், முண்டமாலாதரன்—ஸர்ப்பங்களை நகைகளாகவும் சிரோமுண்டங்களை மாலையாகவும் ஈச்வரன் தரித்திருக்கின்றார்.

(g) கஜ வ்யாக்ர சர்மாம்பரன்— புலித்தோலை யாடையாக அணிந்தும், யானைத்தோலைப் போர்த்துக்கொண்டு மிருக்கின்றார்.

(h) வ்ருஷப வாஹனன்— ஸ்வாமிக்கு நந்திகேச்வரனெனும் காளைமாடு வாஹனமாக இருக்கின்றது.

(j) அர்த்த நாரீச்வரன்— ஸ்வாமியின் வலப்புறம் சங்கரனாகிய புருஷாம்சமாகவும் இடப்புறம் தேவியாகிய ஸ்த்ரீயம்சமாகவுமிருக்கின்றது.

(k) த்ரிசூலன்—ஸ்வாமி கையில் த்ரிசூலம் வைத்திருக்கின்றார்.

(l) பார்வதீபதி—ஹிமவான் என்னும் மலையரசனுடைய குமாரியாகிய பார்வதியை விவாஹம் செய்துகொண்டிருக்கின்றார்.

(m) கஜானனஷடானனபிதா—விக்னேச்வரனுக்கும் ஸுப்ரஹ்மண்யனுக்கும் பிதாவாக இருக்கின்றார்.

(n) ச்மசானவாஸி—ச்மசானமென்னும் சுடுகாட்டில் வாஸம்செய்து கொண்டிருக்கின்றார்.

(o) த்ரிபுராரி—த்ரிபுராஸுரர்களென்னும் அரக்கர்களைச் சிரித்து வதித்தார்.

(p) பிநாகபாணி—பிநாகமென்னும் வில்லைப் பிடித்துக் கொண்டிருப்பவர்.

(q) டமருகாக்னிஸாரங்கதரன்— கையில் உடுக்கை, மழு, மான் இவைகளையேந்தி யிருக்கின்றார்.

(r) கைலாஸவாஸி— கைலாஸமென்னும் வெள்ளிமலையில் நித்யவாஸம் செய்துகொண்டிருக்கின்றார்.

(s) தக்ஷிணாமூர்த்தி— ஆலவ்ருக்ஷத்தின் கீழ் தக்ஷிணாமூர்த்தியாகவிருந்து ரிஷிகளுக்கு வேதாந்த உபதேசம் செய்தார்.

(t) ம்ருத்யுஞ்ஜயன்—ம்ருகண்டு மஹரிஷியின் குமாரனான மார்க்கண்டேயர் அம்ருதகடேச்வரனைப் பூஜித்துக்கொண்டிருக்கையில் அவருயிரையெடுத்துச் செல்ல வந்த யமனை உதைத்தார்.

(u) காமதஹனன்—தாக்ஷாயணி அக்னிப்ரவேசம் செய்தபிறகு தபஸிலிருந்த சிவபிரானது நிஷ்டை கலையும்படி பாணப்ரயோகம் செய்த மன்மதனைத் தம்முடைய மூன்றாவது கண்ணால் எரித்திருக்கின்றார்.

(v) பிக்ஷாண்டவர்—ஐந்து முகமுள்ள ப்ரம்ஹதேவர் சங்கரனில்லாத காலத்தில் வர அவரைக்கண்டு மரியாதைசெய்ய எத்தனித்த அம்பாள் கேட்டுக்கொண்டபடி ப்ரம்ஹதேவருடைய சிரஸைக் கிள்ள அந்தச் சிரஸ் கையில் ஒட்டிக்கொண்ட பிறகு பித்தனாகிப் பிச்சை எடுத்திருக்கிறார். தாருகாவன ரிஷிபத்னிகளுக்காக பிக்ஷாடன மூர்த்தியானதாகவும் சொல்லுவார்கள்.

(w) பில்வப்ரியன்—ஸ்வாமி பில்வமாலையை அதிக ப்ரியமாக அணிவர்.

(3) விஷ்ணு—இருகைகளாலும் த்ரிபதாகம் பிடித்து அந்த அந்தக்கை நீண்ட விரல் நுனிகள் ஆகாசம் பார்க்க அந்த அந்தக் கைகளை அந்த அந்தத் தோள்பட்டைக்குச் சமீபத்தில் வைத்துக்கொள்ளுதல் விஷ்ணுஹஸ்தமாம்.

நாராயணன் அடையாளங்களும் லீலைகளும்.

(a) சங்கசக்ரதரன்—ஸ்வாமி தம்கையால் சங்கம், சக்ரம் இவைகளைத் தரித்திருக்கின்றார். அதில் வலக்கையில் தரித்திருக்கும் சக்ரத்திற்கு ஸுதர்சன மென்றும் இடைக்கையில்

விளங்கும் சங்கத்திற்குப் பாஞ்சஜன்ய மென்றும் பெயர்.

(b) பஞ்சாயுததரன்— மேற்கூறிய சங்க சக்ரங்களுடன் கௌமோதகி யென்னும் கதையும், நந்தகமென்னும் கத்தியும், சார்ங்கமென்னும் வில்லும் உள்பட ஐந்தாயுதங்களை அணிந்திருக்கிறார்.

(c) சதுர்பாஹு—ஸ்வாமிக்கு நான்கு திருக்கைகளுண்டு.

(d) கௌஸ்துபதரன் — கௌஸ்துப மென்னும் ஒரு மணியைக் கழுத்திலே அணிந்திருக்கின்றார்.

(e) ஸ்ரீவத்ஸலாஞ்சனன் — ஸ்ரீவத்ஸ மென்னும் ஒரு மறு ஸ்வாமியின் திருமார்பில் இருக்கின்றது.

(f) சேஷசயனன் — ஆதிசேஷனென்னும் ஸர்ப்பராஜன்மீது பிரபு யோக நித்திரை செய்து கொண்டிருக்கின்றார்.

(g) க்ஷீரஸாகரசயனன் — பால் ஸமுத்ரத்தில் ச்வேதமென்னும் தீவில் மேலேகண்ட சேஷதல்பத்தில் சயனம் செய்துகொண்டிருக்கின்றார்.

. (h) லக்ஷ்மீபதி — ஸ்ரீ மஹாலக்ஷ்மியை விவாஹம் செய்துகொண்டிருக்கின்றார்.

(i) கருடவாஹனன், கருடத்வஜன்—நாராயணனுக்கு கருடன் வாஹனமாகவும், த்வஜம் அல்லது கொடியாகவும் இருக்கிறான்.

(j) கஜேந்த்ரவரதன்—மஹாமேருச்சாரிபிலுள்ள ஒரு மடுவில் முதலையின் வாயில் சிக்கிக்கொண்டு போராட்டமடைந்த கஜேந்த்ரனென்னுமோர் யானை ஆதிமூலமே என்று முறையிடக் காப்பாற்றி யிருக்கிறார்.

(k) காமஜனகன்—மன்மதனுக்குத் தகப்பனாயிருக்கின்றார்.

(l) ப்ரம்ஹகுரு—ப்ரம்ஹதேவருக்கு அன்னப்பக்ஷி ரூபமாக இருந்து வேதத்தை உபதேசித்திருக்கிறார்.

(m) பீதாம்பரதரன் — பீதாம்பரமென்னும் பட்டை ஆடையாக அணிந்திருக்கின்றார்.

(n) மூவுலகும் அளந்தோன் — ஸ்வாமி வாமனாவதாரம் செய்த காலத்தில் மஹாபலி சக்ரவர்த்தியினால் மூன்றடி மண் தானம்செய்யப்பட்ட பிறகு த்ரிவிக்ரம மூர்த்தியாகி, ஸ்வர்க்க-அந்தரிக்ஷ-பாதாள மென்னும் மூன்றுலகையும் அளந்திருக்கின்றார்.

(o) துளஸீ மாலாதரன் — துளஸியென்னும் திருத்துழாய் மாலையை அதிகப்பிரியமாக அணிவர்.

(p) அரக்கரை மடித்தோன்—முரன் முதலிய பரமதுஷ்டர்களை வதித்திருக்கின்றார்.

(q) ஜகத்ரக்ஷகன் — பிரளய காலத்தில் ஆலிலையில் சயனித்து எல்லா ஜீவராசிகளையும் தம் உதரத்தில் வஹித்து ரக்ஷிக்கின்றார்.

ஸ்ரீமான் நாராயணனாகிய விஷ்ணுவே ஒவ்வொரு காலத்தில் உண்டாகும் உபத்ரவங்களை நிவர்த்தித்து சிஷ்ட பரிபாலனஞ் செய்ய மத்ஸயாதி அவதாரங்கள் எடுத்திருப்பதால் அந்த அந்த அவதார ஹஸ்தலக்ஷணமும் காரணமும் சில அவதாரலீலா விவரமும் சுருக்கமாகச் சொல்லப்படுகின்றது.

(3a) மத்ஸ்யாவதாரம்—முதலில் மத்ஸ்ய ஹஸ்தம்பிடித்து நீண்டவிரல் நுனி முன்னாலிருப்பவர்களைப் பார்க்கக்காட்டிப் பிறகு இருகைகளாலும் த்ரிபதாகம் பிடித்து அந்த அந்தக் கையை அந்த அந்தத் தோள் பட்டைக்குச் சமீபத்தில் வைத்துக் கொள்ளுதல் மத்ஸ்யாவதார ஹஸ்தமாம். த்ரிபதாக நீண்ட விரல்நுனிகள் ஆகாசம் பார்க்கவேண்டும்.

(காரணம்) ப்ரம்ஹ தேவரிடமிருந்த வேதத்தை அபஹரித்துக்கொண்ட ஸோமகாஸுரன் ஸமுத்ரத்தில் ஒளிய நான்முகனுடைய குறைதீர்த்து ரக்ஷிக்க வேண்டியதற்காக மீனாக அவதரித்து ஸோமனை நாசம் செய்து பிறகு பிதாமஹனிடத்தில் வேதத்தைக் கொடுத்தார்.

(3b) கூர்மாவதாரம்—கூர்மஹஸ்தம் பிடித்து நீண்டவிரல்நுனி எதிரில் இருப்பவர்களுக்குத் தெரியக்காட்டிப் பிறகு மத்ஸ்யாவதாரத்துக்குப்பிடித்ததுபோல இருபுஜங்களுக்குச் சமீபத்திலும் த்ரிபதாகம் பிடித்தல் கூர்மாவதார ஹஸ்தமாம்.

(காரணம்) தேவதைகளும், அஸுரர்களும் கூடி பால்ஸமுத்திரத்தைத் தாழியாகவும், மந்தரகிரியை மத்தாகவும் வாஸுகி என்னும் பாம்பைக் கயிறாகவும் ஏற்படுத்தி அம்ருதம் கடையும் காலத்தில் ஸ்ரீ மஹாவிஷ்ணு ஆமை ரூபமெடுத்து மந்தரகிரிக்குக் கீழிருந்து தாங்கினார்.

(3c) வராஹாவதாரம்—முதலில் வராஹ ஹஸ்தம் பிடித்து முன்னாலிருப்பவர்களுக்குத் தெரியக்காட்டிப் பிறகு ஒவ்வொரு கையாலும் பதாகம்பிடித்து அந்த அந்த உள்ளங்கையைப்

பொருத்துதல் வராஹாவதார ஹஸ்தமாம்.

(காரணம்) ஹிரண்யாக்ஷன் என்னும் அஸுரனால் பாய்போலச் சுருட்டிப் பாதாள லோகத்துக்குக் கொண்டுபோகப் பட்டிருந்த இந்தப் பூமியை ஸ்வாமி பன்றியாக அவதரித்துப் பாதாளலோகம்போய் மேல்கண்ட ஹிரண்யாக்ஷனைச் சங்கரித்துப் பிறகு பூமியை முன்னிருந்த இடத்தில் கொண்டுவந்து வைத்திருக்கின்றார்.

(3d) நாரஸிம்ஹாவதாரம்—வலக்கையில் த்ரிபதாகம்பிடித்து நீண்டவிரல் நுனிகள் ஆகாசம் பார்க்கவும் இடக்கையில் ஸிம்ஹமுகம்பிடித்துச் சேர்ந்த விரல்நுனிகள் பூமியைப் பார்க்கவும் அந்தஅந்தப் பக்கக்கைகளை அந்த அந்தப் பக்கத்தில் முன்னாலிருப்பவர்களைப் பார்க்க முழங்கை முதல் நீட்டுதல் நரஸிம்ஹாவதார ஹஸ்தமாம். கடையில் சகட ஹஸ்தம்பிடித்து அந்தஅந்தக் கைகளை அந்த அந்தக் கடைவாயோரத்தில் காட்டவேண்டும்.

(காரணம்) உலக கண்டகனாகவும் துராத்மாவாகவும் தமது பரமபக்த சிகாமணியாகிய ப்ரஹ்லாதாழ்வானைத் தீராத உபத்ரவம் செய்துகொண்டும் அதி கர்விஷ்டனாகவும் இருந்த ஹிரண்யகசிபு வென்னும் அஸுரனை அவன் பெற்றிருந்த வரத்துக்கு விரோதம் வராமல் கம்பத்தில் நின்றும் நரஸிம்ஹரூபமாக அவதரித்து ஹீனஸந்திவேளையில் வாயிலில் நகங்களால் கிழித்துச் சங்கரித்து இந்த உலகத்துக்கும் தேவலோகத்துக்கும் க்ஷேமமுண்டாக்கினார்.

(3e) வாமனாவதாரம் — இருகைகளாலும் முஷ்டி ஹஸ்தம்பிடித்து வலக்கை இடுப்புக்குச் சமீபத்திலும் இடக்கை தோள்பட்டைக்குச் சமீபத்திலும் வைத்துக்கொள்ளுதல் வாமனாவதார ஹஸ்தமாம்.

(காரணம்) மஹாபலி சக்ரவர்த்தியின் கர்வம் அடக்க வாமனாவதாரம் செய்து அந்தச் சக்ரவர்த்தியை மூன்றடி பூமி யாசித்துத் த்ரிவிக்ரமனாகி, பூமி, அந்தரிக்ஷம், பாதாளம், இவைகள் ஒவ்வொன்றையும் தம் ஒவ்வோர் அடியால் அளந்து மஹாபலி சக்ரவர்த்தியையும் பாதாளத்தில் நிலைத்திருத்திக் காப்பாற்றினார்.

(3f) பரசுராமாவதாரம் — வலக்கையில் அர்த்தபதாகம் பிடித்து நீண்டவிரல் நுனிகள் ஆகாசம்பார்க்க முழங்கை முதல் முன்னாலிருப்பவர்களைப் பார்க்க நீட்டி இடது உள்ளங்கையை அது உள்ளபக்க இடுப்பில் பொருத்துதல் பரசுராமாவதார ஹஸ்தமாம்.

(காரணம்) ஜமதக்னி மஹரிஷிக்குப் புத்ரனாகப் பிறந்து பரசுராமனென்றும் நாமத்துடன் அவதரித்து, கார்த்தவீர்யார்ஜுனனைக் கண்டித்து, க்ஷத்திரியர்கள் கருவறுத்து அவர்கள் ரத்தத்தை மடுவாகத் தேக்கி அதில்கப்பனுக்குத் திலதர்ப்பணம் செய்தும் சந்தோஷித்தார்.

(3g) ஸ்ரீ ராமாவதாரம் — வலக்கையில் கபித்தம் பிடித்து அந்தப்பக்கத்திய இடுப்புக்குச் சமீபத்திலும் இடக்கையில் சிகரம் பிடித்து அந்தப்பக்கத் தோள்பட்டைக்குச் சமீபத்திலும் வைத்துக்கொள்ளுதல் ஸ்ரீராமாவதார ஹஸ்தமாம். நீண்டவிரல் நுனி ஆகாசம் பார்க்கவேண்டும்.

(காரணம்) தசரத மஹாராஜனின் குறை நீங்க அயோத்தியாபுரியில் ஸ்ரீராமனாக அவதரித்துத் தண்டகாரண்யவாசிகளுக்கு வாக்குத் தத்தம் செய்தபடி பரம துஷ்டர்களான ராவண கும்பகர்ணாதி அரக்கர்களை மடித்தும் அநேக அத்புதங்கள் செய்துமிருக்கிறார்.

ஸ்ரீராம லீலையில் ஸ்வல்பமாக எழுதப்படுகின்றது.

பித்ருவாக்ய பரிபாலனம் செய்தவர்—(a) தம் தகப்பனாகிய தசரத மஹாராஜனின் ஆஜ்ஞைப்படி பதினான்கு வருஷம் அரண்ய வாஸம் செய்து பிறகு அயோத்திக்கு எழுந்தருளி ராஜ்யபட்டாபிஷேகம் செய்துகொண்டார்.

காகாஸுர ரக்ஷகன்—(b) சித்ரகூடத்தில் தாம் மடியில் சயனித்துக் கொண்டிருக்கும் பொழுது ஜானகியினுடைய பயோதரத்தில் கொத்தின ஜயந்தன் என்னும் காகாஸுரன் கதியன்றிச் சரணமடைய ப்ராணதானம் செய்தார்.

தண்டகாரண்ய வாஸிகளுக்கு அபயம் செய்தவன்—(c) தண்டகாரண்ய வாஸிகளாகிய ப்ராம்ஹணர்கள் கேட்டுக்கொண்டபடி அவர்களைச் சங்கடப்படுத்திக் கொண்டிருந்த ராக்ஷஸர்களை த்வம்ஸம் செய்து விடுவதாக வாக்குத்தத்தம் செய்தார்.

ஸேதுபந்தம் செய்தவர்—(d) ஸமுத்ரத்தில் மலைகளால் அணை கட்டினார்.

விபீஷணாபயதாதா—(e) தனக்குச் சத்துருவாகிய ராவணன்தம்பியான விபீஷணன் சரணமடைய, அவனுக்கு அபயம்செய்து ரக்ஷித்தார்.

ராக்ஷஸஹந்தா—(f) ராவணகும்பகர்ணதி களை வதித்து ப்ரபஞ்சத்திற்கு க்ஷேமமுண் டாக்கினர்.

(3 h) பலராமாவதாரம் — வலக்கையில் பதாகம் பிடித்துச் சேர்ந்த விரல்நுனிகள் ஆகாசம் பார்க்கவும் இடக்கையில் முஷ்டி ஹஸ்தம் பிடித்தும் முழங்கை முதல் முன்ன லிருப்பவர்களைப் பார்க்க நீட்டுதல் பலராமா வதார ஹஸ்தமாம்.

(காரணம்) தேவதைகள் ப்ரார்த்தித்துக் கொண்டதற்கு க்ஷீராப்தியில் நாராயணன் ஆஜ்ஞாபித்தபடி ஆதிசேஷ பகவான் நந்த கோபருடைய பார்யை ரோஹிணீகர்ப்பத்தில் பலராமனக அவதரித்து அநேக துஷ்டர்களை சிக்ஷித்தும் ஸஜ்ஜனங்களை ரக்ஷித்துமிருக்கிறார்.

(3i) க்ருஷ்ணவதாரம்—இரு கைகளாலும் ம்ருகசீர்ஷ ஹஸ்தம் பிடித்துச் சேர்ந்த விரல் நுனிகள் தோள்பட்டையைப் பார்க்கும்படி அந்தஅந்தக் கைகளை அந்தஅந்தத் தோள்பட் டைக்குச் சமீபத்தில்காட்டுதல் க்ருஷ்ணவ தார ஹஸ்தமாம்.

(காரணம்) வாஸுதேவன் தேவகி இவர் களுக்குப் புத்ராாக அவதரித்து, சிசுபால தந்தவக்ராதி அயோக்யர்களைக் கண்டித்தும் அநேக லீலைகளைச் செய்து மிருக்கின்றார்.

ஸ்ரீ க்ருஷ்ண லீலைகளில் சில குறிக்கப்படு கின்றன.

(a) பூதனவதம்—கோகுலத்தில் ஸ்வாமி பாலனகித் தொட்டிலில் லீலாநித்ரைசெய்யுங் காலத்தில் அவரைக் கொல்ல நினைத்துக் குழங் தையை எடுத்து விஷப்பால்கொடுத்த பூதனை யென்னும் அரக்கியை ஸ்தன்யபானம் செய்து வதைத்தார்.

(b) சகடாஸுரவதம்—பகவான் தொட் டிலில் சயனித்திருக்கும்போது கொல்ல நினைத்து வண்டி உருவைபோல வந்த சகடா ஸுரனைத் தம் காலாலுதைத்து மடித்தார்.

(c) த்ருணவர்த்த ஸம்ஹாரம்— சுழல் காற்றுருவமாக வந்து ஸ்வாமியைத் தூக்கிக் கொண்டுபோன த்ருணவர்த்த னென்னும் அஸுரனை ஆகாசத்திலிருக்கும்போதே கழுத் தைக் கட்டிக்கொண்டு கொன்றார்.

(d) நவநீத சோரம்—யாதவ ஸ்த்ரீகள் வைத்திருந்த வெண்ணெயைத் திருடித் தாம் புஜித்தவுடன் தோழர்களுக்கும் நாய், குரங்கு, பூனை இவைகளுக்கும் கொடுத்துக் களித்தார்.

(e) உலூகபந்தனம்—யசோதைப் பிராட் டியால் உரலில் கட்டப்பட்டு யமளார்ஜுன வ்ருக்ஷமாயிருந்த நளகூபர மணிக்ரீவர்களு டைய சாபவிமோசனம் செய்திருக்கின்றார்.

(f) ததிபாண்டச் சேதனம்—யசோதைப் பிராட்டியால் கடைந்துகொண்டிருக்கப்பட்ட தயிர்ச் சட்டியை மத்தால் உடைத்துத் தயிர் வெண்ணெய் முதலியவைகளைப் புஜித்தார்.

(g) காளியமர்த்தனம்—அநேக ப்ராணி களுக்கு ஹிம்ஸகனக இருந்த காளீய னென் னும் ஸர்ப்பராஜன்மீது நர்த்தனம் செய்து அவன் கர்வத்தை யடக்கினர்.

(h) கோவர்த்தனேத்தாரம்—இந்த்ரனலே வப்பட்ட ஸப்தமேகங்களும் ஒரே காலத்தில் வர்ஷிக்கக் கடும்துன்பமடைந்த யாதவர்களை யும் பசுக்கூட்டம்முதலியவற்றையும் கோவர்த் தனமென்னும் மலையைத் தாங்கி காப்பாற்றி னர்.

(i) கோபாலனம்—பசுக்களை ஸம்ரக்ஷித் திருக்கின்றார்.

(j) பசுமேய்த்தல்—கோகுலதிலுள்ள பசுக் களை மேய்த்திருக்கின்றார்.

(k) கோலூன்றிக்கொண்டது — பசுக்கள் மேய்க்கும் காலத்தில் ஒருகோலில் இடது கையை ஊன்றிநின்றிருந்தார்.

(l) வேணுகானம்—பசுக்கள் மேய்க்கும் காலத்தில் மதுரஸ்வரத்துடன் புல்லாங்குழ லூதிக் களித்திருந்தார்.

(m) கோபீவஸ்த்ராபஹரணம்—கோபால ஸ்த்ரீகள் நிர்வாணமாக யமுன நதியில் ஸ்நா னம் செய்யும்பொழுது ஸ்வாமிமறைந்திருந்து அவர்கள் வஸ்த்ரத்தை எடுத்து மரத்தில் கட்டிவிட்டுத் தானும் ஒளிந்திருந்து இதை யறிந்த யாதவ ஸ்த்ரீகள் வஸ்த்ரம் கொடுக் கும்படி ப்ரார்த்தித்து அஞ்ஜலி செய்ததன் பேரில் ஆடைகளைக் கொடுத்தார்.

(n) பகாஸுர வதம்—கொக்கு ரூப மெடுத்து ஸ்வாமியைக் கொல்லவந்த பகாஸு ரன் வாயைப் பிளந்து ஸம்ஹரித்தார்.

(o) தாவானலபானம்—நந்தகோபர் முத லியவர்கள் அரண்யத்தில் படுத்துக்கொண் டிருக்கும் காலத்தில் வந்த காட்டுத்தீயை ஸ்வாமி பானம் செய்தார்.

(p) உரியிலிருந்து பாலைக் குடித்தது— கோகுலத்திலுள்ள ஒரு யாதவ ஸ்த்ரீ ப்ரதி தினமும் தன் வீட்டிலிருக்கும் வெண்ணெய்

பால் முதலியவைகளை கோபாலன் திருடிவிடுவதால் அவனுக்கெட்டாமலிருக்கும் உயரத்தில் ஓர் உரிகட்டி அதில் பால் முதலியவைகளை வைத்திருந்தாள். அதையறிந்த கோவிந்தன் தம் கையிலுள்ள கோல் நுனியால் சட்டியைப் பொத்தலிட்டு அதன் வழியாக வரும்பாலை இருகைகளாலும் ஏந்திப் பானம் செய்தார்.

(q) பலகைமேல் பலகைவைத்து வெண்ணெய் திருடினது—மேலே சொன்னபடியே ஒரு யாதவஸ்த்ரீ உரிகட்டி, கோபாலன் வந்த சமாசாரம் தெரிந்து கொள்வதற்காக உரியில் ஒருமணியும் கட்டியிருந்தாள். அதையறிந்த ப்ரபு அவ்வீட்டிலிருந்த பலகைகளை ஒன்றின் மேலொன்றாக அடுக்கி அதன்மேல் ஓர் இடைப்பையலை நிறுத்தி அவன்தோளின்மேல் தானேறி மணியைத் தம் கையால் பிடித்துச் சட்டியிலிருந்த நவநீதத்தைத் தாமும் புஜித்துத் தம் தோழர்களுக்கும் குரங்கு, நாய், பூனை முதலியவற்றிற்கும் கொடுத்தார்.

(r) ராஸக்ரீடை—கோபஸ்த்ரீகள் ப்ரார்த்தித்துக் கொண்டாடி குஞ்ஜவனத்தில் ஒவ்வொரு கோபஸ்த்ரீக்கும் ஒவ்வொரு க்ருஷ்ணனாக இருந்து கோலாட்டம் போட்டிருக்கின்றார்.

* ஸஹஜமாக அபிநயத்துக்கு உபயோகமுள்ளவைகளிற் சில ஸ்ரீராமபரத்திலும் ஸ்ரீ க்ருஷ்ணபரத்திலும் குறிக்கப்பட்டன.

(3j) கல்கி அவதாரம்—வலக்கையில் பதாகமும் இடக்கையில் த்ரிபதாகமும் பிடித்து வலப்புற நீண்டவிரல் நுனிகள் ஆகாசத்தையும், இடது கை நீண்டவிரல் நுனிகள் பூமியையும் பார்க்கும்படி முழங்கைமுதல் முன்னாலிருப்பவர்களைப் பார்க்க நீட்டுதல் கல்கி யவதார ஹஸ்தமாம்.

இதுவரையில் விஷ்ணு ஸம்பந்த ஹஸ்தங்களின் விவரச் சுருக்கம் எழுதப்பட்டது.

(4) ஸரஸ்வதி—வலக்கையில் ஸூசிஹஸ்தம் பிடித்து உள்ளங்கை தொப்புளையும் இடக் கையில் அர்த்தசந்த்ரஹஸ்தம் பிடித்து உள்ளங்கை அந்தப்பக்கத் தோள்பட்டையையும் பார்க்கும்படி வைத்துக்கொள்ளுதல் ஸரஸ்வதீ ஹஸ்தமாம்.

(5) பார்வதீ — இருகைகளிலும் அர்த்தசந்த்ரஹஸ்தம் பிடித்து வலக்கை சேர்ந்த விரல் நுனிகள் ஆகாசத்தையும் இடக்கை சேர்ந்த விரல் நுனிகள் பூமியையும் பார்க்க முழங்கை முன்னா லிருப்பவர்களைப் பார்க்க நீட்டுதல் பார்வதீ ஹஸ்தமாம்.

(6) லக்ஷ்மீ—இரு கைகளாலும் கபித்த ஹஸ்தம்பிடித்து அந்தக்கையை அந்த அந்தப் பக்கத்துத் தோள்பட்டைக்குச் சமீபத்தில் வைத்துக் கொள்ளுதல் லக்ஷ்மீ ஹஸ்தமாம். உள்ளங்கைகள் எதிரிலிருப்பவர்களுக்குத் தெரியவேண்டும்.

(7) விக்னேச்வரன் — தும்பிக்கை வளைந்திருப்பதுபோலக் காட்டி இருகைகளாலும் கபித்த ஹஸ்தம்பிடித்து ஓர் உள்ளங்கையை மற்றோர் உள்ளங்கை பார்க்கும்படி அந்த அந்தக்கையை அந்த அந்தப்பக்க மார்புக்கு நேராக வைத்துக்கொள்ளுதல் விக்னேச்வரர் ஹஸ்தமாம்.

(8) ஷண்முகன் — வலக்கையில் த்ரிசூல ஹஸ்தமும் இடக்கையில் சிகர ஹஸ்தமும் பிடித்து இரண்டு கைகளும் அந்த அந்தத் தோள்பட்டைக்கு நேராகப் பின்னாலிருப்பவரைப்பார்க்கக் கொஞ்சம் நீட்டுதல் ஷண்முக ஹஸ்தமாம்.

ஷண்முகலீலையில் சிறிது குறிக்கப்படுகின்றது.

(a) காங்கேயன்—சங்கரனும் பார்வதியும் சயனித்துக்கொண்டிருக்கும் காலத்தில் அக்னி பகவான் ப்ரவேசிக்க அதைக் கண்டு பார்வதி விலகினாள். அத்தருணத்தில் ஸாம்பமூர்த்தியினுடைய வீர்யம் நழுவிற்று. அதைக் கங்கையில்விட ஸுப்ரஹ்மண்யர் உத்பத்தியானார். இதனால் காங்கேயன் என்றுபேருண்டாயிற்று.

(b) ஷண்முகன் — மேலே சொன்னபடி கங்கையில் விடப்பட்ட வீர்யம் ஆறுபங்காகி ஆறுகுழந்தைகளாகியும் பிறகு சரீரமட்டும் ஒன்றும் முகம் ஆறும் கை பன்னிரண்டுமாக விளங்கியதால் ஷண்முகம் என்று பேருண்டாயிற்று.

(c) கார்த்திகேயன் — அந்தக் குழந்தையாகிய ஸுப்ரஹ்மண்யன் க்ருத்திகை என்னும் பெண்களிடத்திலும் ஸ்தன்யபானம் செய்திருக்கின்றார். இதனால் கார்த்திகேயன் என்ற பேருண்டாயிற்று.

(d) கணேச ஸஹோதரன்—விக்னேச்வரனுக்குத் தம்பியாக இருக்கின்றான்.

(e) வேலாயுதன்—ஸ்வாமி கையில் வேலாயுதம் தரித்திருக்கிறார். இதனால் வேலாயுதன் என்ற பேருண்டாயிற்று.

(தொடரும்)

SANSKRIT MUSIC MANUSCRIPTS IN THE BHANDARKAR ORIENTAL RESEARCH INSTITUTE, POONA.

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V. RAGHAVAN, M. A., Ph. D.

In my article on Sanskrit Saṅgīta Literature in the previous volume of this journal, I made brief mention of the Sanskrit Music manuscripts in the B. O. R. I., Poona, on the basis of a personal examination of some of these manuscripts which I made a few years back. Since then, the Curator of the B. O. R. I., Poona, Mr. P. K. Gode, had been examining them carefully and he has now published a catalogue of these music manuscripts giving extracts from the works and discussing their dates. (Descriptive Catalogue of Government Collections of Mss. in the B. O. R. I., by P. K. Gode, Vol. XII, Alaṁkāra, Saṅgīta and Nāṭya, 1936, Price Rs. 5.) The following are the works in this library, and their probable dates:

1. Aumāpata of Umāpati } 37 chs. — Probably 14th Cent. A. D.
2. Gītālaṁkāra ascribed to Bharata (?)
3. Dakṣiṇī rāga mālā
4. Bharata bhāṣya or Sarasvatī hṛdayālaṁkāra of king Nānyadeva of Mithilā } Incomplete 15 chs. 1097-1133 A. D.
5. Rāga mālā of Puṇḍarīka Viṭṭhala.
6. Rāga rāgiṇī svarūpāṇī } Written in A. D. 1576.
7. Rāgavibodha with Commentary by Somanātha } Written in A. D. 1609.
8. Ṣaḍrāga candrodaya, by Puṇḍarīka Viṭṭhala.
9. Saṁkīrṇa rāgāḥ.
10. Saṁgītadarpaṇa, by Catura Dāmodara II half of the 15th Cent. A. D.
11. Saṁgīta pārijāta, by Ahobala. Latter half of the 17th Cent. A. D.
12. Saṁgītaratnākara by Śārṅgadeva. A. D. 1210-1247.
13. Saṁgītaratnākaravyākhyā, Saṁgīta sudhākara, by Śiṅga bhūpāla. } a fragment of about 35 leaves. } About A. D. 1330.

Mr. P. K. Gode leaves this author unidentified. He is a Telugu King of Recarla family and is identical with the author of the work on Rasa called Rasārṇava sudhākara. (*See* p. 24, last volume of this Journal.) He has nothing to do with the Yādava king Siṁgaṇa, of Devagiri, (who was the patron of Śārṅgadeva) for whom Dr. R. G. Bhandarkar, whom Mr. Gode quotes, mistakes our Śiṅga bhūpāla.

14. Saṁgītanṛtta ratnākara (?) of Puṇḍarīka Viṭṭhala.
15. Saṁgīta ratnākara vyākhyā, Kalānidhi, by Catura Kallinathā } A. D. 1422-1446
16. Saṁgīta rāga kalpadruma, by Kṛṣṇānanda vyāsa. } (seems to be very late in date).

It quotes the following authorities: Nāradasaṁhitā, Saṁgītabhāṣya, Śivasaṁgīta, Saṁgītanārāyaṇa, Saṁgītadarpaṇa, Sarasvatī saṁgīta, Brahmasaṁgīta, Nārāyaṇasaṁgīta, Āñjaneya, Saṁgītalakṣmīnārāyaṇa, Saṁgītaratnākara, Saṁgītamahodadhi, Saṁgītasaṁhitā, Saṁgītasāra, Saṁgīta candrikā, Bṛahatsaṁgīta ratnākara (?), Hanūmanmata, Saṁgītasindhu, Saṁgīta pārijāta, Kātyāyana, Saṁgītārṇava, Śivakiṅkara, (Saṁgīta) Cūḍāmaṇi, Maṇidarpaṇa (?).

17. Saṁgītarāja or Saṁgīta mīmāṁsā of king Kumba of Mewad.[1]	I section. only.	about 1440 A. D.

1. *See* my note on this work in the Annals of the B. O. R. I., Vol. XIV, pp. 258-263.

18. Saṁgītasāroddhāra by Kīkarāja.

The text is allied to Haribhaṭṭa's Saṁgītasāroddhāra and Catura Damodara's Saṁgītadarpaṇa.

"A study of ancient Chinese musical instruments, handed down from the Chou Dynasty (1,122-756 B. C.) is being made by a special committee appointed by the Ministry of the Interior. At present, there are no less than 300 different types of Chinese musical instruments, centuries old, that are still in good condition despite their age. Most of them are in the Peiping Place Museum and the Academia Sinica. Scores of these ancient instruments are being preserved in a private conservatory at Liuyang, in Hunan province. Some time ago, experts were sent there to study them and further investigations are to be made. Many musical instruments ol the Tang Dyansty (618-907 A. D.) are owned by Japan, and the Ministry of the Interior is contemplating their purchase. If this plan fails, however, they will be photographed for reproduction in China."

—The Hindu, May 27, 1937.

THE MAHARANA SAHEB OF DHARAMPUR ON INDIAN MUSIC.

Presiding over the Eleventh Annual gathering of the School of Indian Music, Bombay, in the Cowasji Jehangir Hall, Bombay, on 20—3—1937, His Highnes the Maharana Saheb of Dharampur said:

" I would have hesitated to trouble you with my views, were it not for the fact that I regard music as a serious vocation and feel that the time has arrived when its educational, social and nation-building cultural importance should be more widely recognised than it has been hitherto, at once by educational institutions as well as by reconstructive, social and cultural institutions in the country.

" One can easily visualise the social importance of music when it is recalled that practically every Indian home began not so long ago and, in more sense than one, its day religiously with music. I assume that like Gujarat and Kathiawar, other provinces had their morning musically started with what in my part of the country. we call as *Prabhātias*. However that may be, the very fact that Indian melodies have been distinctly classified as those composed for the different periods of the day—morning, noon and night—indicates how much of the daily social life of the country was soothed and elevated by music.

" Similarly, the comparative study of the musical heritage of the world which has fortunately recently started has revealed the vast cultural wealth of India which could offer melodies of a character inconceivable by other nations, hitherto even inaccessible to other nations and enriching the cultural wealth of every nation of the world. But it is not my intention this evening to elaborate on these social and cultural aspects of music.

" I crave your kind indulgence for examining aspects of music which might appear to some, perhaps, as more drab and less romantic. Prosaic as the attempt might appear to be, it is imperative that all those eager to secure the advancement of Indian music should now face earnestly and squarely the practical problems implied in the aspired advancement.

" I have already referred in my speech at the Shree Gujarat Sangit Maha Mandal at some length to the praiseworthly educational attempts during recent times in schools and colleges and the Universities in the different provinces of this country. These endeavours have naturally increased popular interest in music and tended to focus, naturally, the attention of the educationists.

" But before this diffused interest and attention gets scattered and, consequently, practically wasted, it is essential that educational institutions, particularly those responsible for the higher grades of tuition in music, should lead to the evolution of effective co-ordination by indisputable clarity of aims and objectives.

LEGITIMATE UNIVERSITY STATUS

" It is true that little has been achieved to meet the primary educational needs of music. We have, for example, to arrange for suitable and cheap text-books; to evolve a system of notations that could be easily employed for daily practice by students, and finally, to regulate both the instruction and supply of competent teachers. But while these elementary problems are gradually being undertaken for solution by a number of individuals and institutions like the School of Indian Music which I am glad to note has projected the publication of a series of suitably easy and cheap music text-books, they will

remain more or less ineffective for the nation-wide uplift of music we are contemplating without the evolution of a définite policy of instruction in the higher grades where one could prescribe approximately the standards of music and its national objectives.

"This could only be achieved by securing for Indian music its legitimate University status. Prof. Deodhar has given us some idea of what is being actually done in Europe, in the Universities and outside. He has, moreover, suggested what could be done nearer home by the Bombay University. He has answered the questions, difficulties and doubts usually raised against the recognition by the University. It may be that these questions and answers need more elaborate examination and solution. However that may be, there can be, I feel, not the slightest scope for further hesitation by the University in initiating the practical preliminaries essential for its formal recognition."

After quoting relevant portions from the University Reform Committee report of 1926, His Highness continued:

"But this recognition which will come sooner or later—the sooner it will be the better—is only part of the vast amount of constructive work which remains to be done outside the Universities, the work which awaits the attention and energy of institutions like the School of Indian Music. I do not know whether there are many educational institutions of the character, scope, and modern complexion of the School of Indian Music outside this province. But I think you will agree with me that in the Bombay Presidency at least, there are few, if any, music institutions that are sought to be conducted on the lines that Prof. Deodhar is aspiring to conduct. I understand that Prof. Deodhar has determined to devote his life to the educational institution he has founded. I am, I assure you, happy to hear it. And, I have no hesitation in suggesting that other intellectuals, educated men and women, would emulate Prof. Deodhar's inspiring example —the tenacity with which he has through times good, bad and indifferent, steered the institution to somewhat stabilised existence. I am, however, making the request to emulate Prof. Deodhar's example not without certain clear reservations.

"These reservations are suggested by what, I feel assured, you will agree with me, should be recognised as the particular national task and the responsibility of the educated. It is time that instruction in music should be systematised and popularly organised. It is necessary, indispensable, to collect and to classify and publish every information that we posses from the past. But it is not enough to think only of the past or of the present only in terms and outlook of the past. We have to face the present and shape it for a safe future for the vital growth of Indian music.

The Task Of Music Institutions

"May I suggest that it is not enough, important as that is in great measure, to arrange concerts, academic and discursive lectures or occasional comments. The work of educational institutions like the School of Indian Music is, in view of the conditions peculiar to our country, quite distinct in many ways from the work of, say, the musical circles and societies, radio clubs or gramopone companies?

"It is the work of alret and advanced educational institutions of music to formulate and solve practically the problems of, say choral singing. I wish the School of Indian Music would devote attention to popularise choral singing.

"The questions associated with instrumental music—their varying volumes, tone, structure, orchestration are questions that must now be taken up without delay by educational institutions of music. The prospectus of the School of Indian Music mentions that "Musical parties and Indian orchestra will be provided for marriage ceremonies and ceremonial occasions" or for charity organisations. If that is economically unavoidable, one need not use harsh words.

"But one has a right to demand now that the School of Indian Music should turn as early as possible to fulfilling the needs of those young enthusiasts who are blazing the trail for new and pioneering work in the

theatre, the cinema and dancing. I know that it has not infrequently helped such ventures. What I am suggesting, however, is that the institute must as a set policy make it easy for these moderns, amateurs if you like to call them, to take advantage of the organised facilities of the School.

"The School orchestra must be built up as a recognised civic institution available for a reasonable sum and easily accessible to all those who are eager to benefit by it. It may be that we might in course of time need more than one unit of the School's orchestra. I hope the need is felt soon. We can then request the School to help us with as many units of the orchestra as we need.

Dancing

"It has been mentioned thatthe School intends to open dancing classes. Nothing would be so earnestly welcome as that venture. But I think I should caution the School against subordinating its own chosen, specialised subjects to the stray demands, however insistent, of dancing. Dancing must be left to those who are eager and determined to build up and advance dancing as Prof. Deodhar is eager, determined and devotedly busy for the advancement of music. But if the School of Indian Music is really eager to help practically the increasing number of dance aspirants it can do so in its own way—by special music Compositions for the dance and assistance in orchestral Music specially composed for the dance. I assure the School that this service is urgently demanded by dance artistes all over the country and the School will, if it can undertake the service systematically, establish its right to gratitude from them.

"These practical suggestions would, I hope receive the utmost attention from Prof. Deodhar and his colleagues. I have made them as a freind of the institute and as one who believes that the utility, popularity and prestige of the School would increase ten times if it could concentrate its attention in specialising some of the subjects. I have briefly outlined. I am sure they will agree with me that we are living in times that demand both division of labour and specialisation. I am sure, I will not be misunderstood, when I say that this specialisation will prevent overlapping and consequent wastage of musical efforts between the musical institutions of different purposes, outlook, activities and scope."*

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*The Hindu 22—3—'37.

THE MADRAS MUSIC CONFERENCE, 1933.

OFFICIAL REPORT

The opening Day

The Seventh Annual Music Conference organised by the Music Academy, Madras, was held in the special pandal erected for the occasion, to the north of the Ripon Buildings in the People's Park during the Christmas week. It was opened by Sir C. V. Raman on the 22nd of December, 1933 and was presided over by Vidwan K. Ponnayya Pillai, Professor in the Music College of the Annamalai University, Chidambaram. The proceedings commenced with singing of songs by the students of the Academy's Teachers' College of Music and a song by Srimati Sarasvati Bai, specially composed for the occasion.

WELCOME TO SIR C. V. RAMAN.

The Academy then prsented a welcome address to Sir C. V. Raman in the course of which they stated:

"You are the master plumbing the depths and scaling the heights of the science of sound. We, as an Academy, are engaged with the symphony of sounds in theory and in practice. It is therefore peculiarly appropriate that you should open our Music Conference and we greatly appreciate the honour. By your great achievement, as well as by your characteristic humility, you have raised India's stature in the eyes of the world. We are proud to be your fellow-countrymen. We wish you a long and increasingly useful life of distinguished service to science and to humanity."

The address was artistically printed with designs showing Sarasvatī, the presiding deity of all arts and sciences at the top and various Indian musical instruments all round.

Dr. U. Rama Rao, the President of the Madras Music Academy, welcomed the delegates and guests.

WELCOME ADDRESS.

In the course of his address he said:—

Among the various activities of the Music Academy, the Teachers' College of Music stands foremost. This College which was opened on the 20th October, 1931, is doing good work and is becoming more and more popular. Gayakasikhamani L. Muthia Bhagavathar continues to be its Principal and Mr. Appah Aiyar, his assistant. At the annual examination held in April last, ten appeard of whom eight came out successful. The function of awarding the Diplomas to the successful students of the College was celebrated on the 4th of August last, the then Mayor of Madras, Mr. M. A. Muthia Chettiar, Kumararajah of Chettinad, presiding. The present Academic year commenced in July, 1933, and as many as thirty students have sought admission into the College as against ten and eleven in previous years—certainly a great advance and a hopeful sign for the future of the College. A series of lectures on sound in relation to music were delivered by Mr. V. Apparao Pantulu, M. A. L. T., Additional Professor of physics, Presidency College, in his College Laboratory as on previous occasions, which were very much appreciated by the students. The College still continues to be located in 'Gana Mandir'. I am afraid that as the strength of the College increases, as certainly it will in a few years, the accommodation will be found inadequate. Further that quietude which is the essentail requisite of a Music College is entirely absent in its present abode and it is all the more necessary therefore that the College

should have a building of its own amidst quiet and noiseless surroundings. I once again appeal to all charitably-minded ladies and gentlemen and to every lover of music in the land to help the Academy with liberal donations to carry out their objects. In this connection I must place on record our deep debt of gratitude to Raja Sir Annamalai Chettiar, for his benevolent endowment of Rs. 500 in favour of the Teachers' College of Music, interest of which is to be utilised every year for the best student of the College.

The Academy has established two Model Music Schools for beginners, one in Mylapore and the other in Gana Mandir. These schools are also intended for teacher-students of the College to practise teaching music. More schools will be opened as funds permit and popular demand requires. Thus the starting of a net-work of Model Schools throughout the city to enable girls and boys to learn music and at the same time provide those who pass out of the Teachers' College of Music with empolyment is our aim and ambition and with popular support it is sure to fructify ere long. Further, there is ample scope for trained music teachers in the Mofussil, and all Taluk Boards, District Boards and Municipalities will, we hope, encourage them by appointing them in their schools.

Music and the University.

It is a matter for gratification that the University of Madras have instituted a Diploma course in music. We wish the institute an honours couse and a Vidwan course conferring Siromani or some such title to students of music. We are glad that the University has chosen the right person for the lecturership of the Diploma course. I mean Vidwan Tiger K. Varadachariar. What the Teachers' College of Music, of which he was the principal, lost; the University has gained. But, in the matter of filling up assistant lecturerships, the University, I regret to point out, failed to do justice to some of the candidates who topped the list in their test examination. Merit has been sacrificed at the altar of caste or community which in music or for the matter of that, in any of the Fine Arts, should not be allowed to prevail.

During the year, nine model music performances and two dances were given by the Academy. Competitions in Sri Purandara Das Padams and Sri Jayadeva's Ashtapadis were also held. Two gold medals instituted by my humbleself in respect of the former Competition and two prizes, also gold medals, one of which was donated by Mr. V. Apparao Pantulu, M. A., L.T., were awarded to successful candidates. A consolation prize was donated by Dewan Bahadur T. Rangachariar, C.I.E., in respect of the latter competition and the same was awarded to the candidate next in order. Both the competitions proved to be a great success.

Bharata Natya.

As usual, the Academy arranged for a Bharata Natya performance during the monthly concerts. The Academy was able to secure an artist for this performance who, in conformity to the ideals of the Academy, eschewed vociferous accompaniments and adopted in their stead a dulcet veena and twin tamburas. No wonder then, that the performance given in such a soft and subdued atmosphere with rich emotional rendering, free flow of melody and proper restraint of rhythmic excesses, evoked the admiration of critical savants. The Academy invited Sri Ragini Devi of America to give her impressions on Indian dance which she did in a lecture delivered by her in October last which was greatly appreciated. The Academy is publishing in its journal, "Abhinaya Sara Samputa", a rare useful work in Tamil on Bharata Natya. The Academy is gratified to find that efforts to resuscitate this neglected Art of Bharata Natya are proving highly successful. It may interest you all to know that the Acdemy contemplates the starting of classes in Bharata Natya in the near future.

Publications.

The Academy, I am glad to say, has this year undertaken the editing and the publishing of "Caturdandi Prakasika" a rare and authoritative work on Indian music by Venkatamakhi, the founder of the modern system. The manuscripts therefor have been secured from the family of the illustrious Muthuswami Dikshitar, one of the musical trinities of

South India. The printing of the text is nearly complete and the book itself will be published with introduction and translation and will be available for the public in a short time. The Academy porposed to bring out many other works of similar nature that await publication, and thus realise one of its cherished ideals, but it is not able to do so now owing to want of funds.

The timely publication of the Academy's Journal has been considerably hampered owing to lack of funds and inadequate public support. The Academy has had to consolidate the issue of parts in the interest of economy. In view of the high cultural value of the Journal, it is unique in its kind in all India, I would appeal to all lovers of Music to give it a generous measure of support and help to ensure a prompt and regular publication of its parts.

The Radio Music is very much better now and the Corporation always selects the several artistes in constultation with the Music Academy. That its services were appreciated will be evident from the following extract from the report of the Corporation:—

> " It will be noticed that the standard of Broadcast has considerably improved. This has been effected through the kind co-operation of the Music Academy, Madras, who have specially requested their experts to help us in the selection of the artistes. We have also to thank the Music Academy for having helped us to overcome the prejudice some of the professional musicians had against the singing in the Radio."

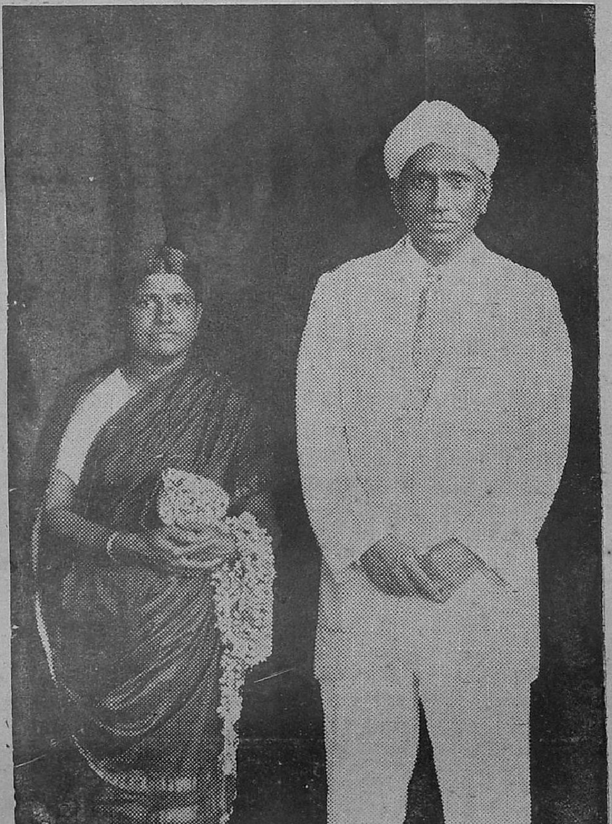
This Conference is to be presided over by Vidwan K. Ponnayya Pillai, lecturer in Music in the Annamalai Music College. He is a Vidwan of a high order and rare merit and we hope that under his guidance, the Conference will prove to be a success. One special feature of this Conference is the introduction in the programme of performances of Hindustani Music and the institution of competitions in the mornings, Vocal and Instrumental, of a fairly high standard with a view to give publicity and recognition to musicians of merit to whom prizes will be awarded. This will be a good incentive for talented musicians to shake off their prejudice and come out in public to exhibit their skill and knowledge in Music. This is one of the means by which the Academy will be enabled to take stock of the latent talent of the land and give encouragement to them.

The Music Academy has been planted with the goodwill and co-operation of the entire public of this Presidency and is still in its infancy and we hope the plant will grow big and spread out its branches throughout the length and breadth of the land.

FINANCE

A word about finance. This is a very delicate topic, but still a word must be said about it. The Academy has made more commitments than it is able to provide for. Its funds are short, it has no hall, no habitation of its own. The Academy has to suspend many activities for lack of funds. It has to struggle against unfriendly rivalry and sustain itself. Its work is thus rendered more and more difficult. On behalf of the Academy, I have taken the begging bowl. I am a Brahmin and my profession is to beg. I am not ashamed of begging. I, therefore, stretch out my hand, in the full hope that our Maharajas, Rajas, Zamindars, Mirasdars, Commercial and Industrial Magnates and the general public, will contribute their mite and help the Academy so that they can successfully carry out the noble object they have in view.

Before I conclude, I have to pay my humble tribute on behalf of the Academy, to the Executive Committee, the Secretaries of the Academy, Messrs. K. S. Viswanatha Sastri and T. S. Tiruvenkatachariar, to the Treasurer, Mr. S. Rajagopalachariar, to Mr. T. V. Subba Rao, the Editor of the Journal, and to the other Vidwans and members who worked zealously and whole heartedly for the Academy. Our thanks are also due to the Corporation authorities especially to the Commissioner, Electrical and Chief Engineer, for giving us the site for the Conference, free of charge and for many other services they have rendered unto us,



Sir C. V. Raman and Lady Raman.

SIR. C. V. RAMAN'S OPENING ADDRESS.

Sir C. V. Raman, in declaring the Conference open, expressed his gratefulness to the Academy for their address and for the kind words with which Dr. U. Rama Rao requested him to open the Conference. He said that, if he were concerned solely with the task of retaining his reputation for learning, he should follow the safest rule and speak as little as possible. In the President of the Conference they had one who would no doubt place before them the point of view of the musical experts. He frankly must confess that he did not belong to that category. They had placed upon him a task for which he was not fit. They would therefore permit him to follow a path of his own and try to present a view of music from one who was not himself a musician, from the standpoint of a man of science.

"Of all the great mysteries," Sir C. V. Raman coutinued, "which we are confronted with, the influence of music is one of the most remarkable. I have been accused of having had acoustics for my first love. I deny that soft impeachment. I have had two loves, Light and Sound, to which I have attributed equal affection. Life is generally a very drab and uninteresting affair. But Nature has provided us with some compensation. Colour and music, they are two of the most obvious. I need not labour the point of colour. I will only ask you to turn to the other side and you can see what a prominent part colour plays in influencing human life. (Laughter.)

The student of Nature knows that one of the ways in which the exuberance of life manifests itself is in colour. You find the flowers in the trees, butterflies, the gorgeous blue of the birds, the milder colours of animals, including man. It is just when Nature has a great task to achieve in her biological purposes that she comes out with artistic decorations. It is equally a part of the ebb and flow of life that she should express herself in song.

Every morning in my house at Bangalore, I am roused from my bed by the songs of thousands of birds, singing all at once with the mere joy of life. They welcome the rising sun and it arouses the sleeping physicist from slumber. It comes of itself.

The Disciplining of Emotion.

We, as living beings, can no more resist the thrill of music than the birds can stop singing. It is part of life itself. But there is this great difference. I think it is also a law of life that it is in the highest expression of art that the highest joy is found, not in the unrestrained expression of emotion but in the disciplining of emotion. You will all realise that it would not be a painting if I take half a dozen colours and dash them about on a piece canvas. I am told there is a school of art who do that. But the majority of us are still conservative enough to believe that there must be discipline in art. There must be a controlled effort of imagination to produce a great work of art, and something more than imagination, an effort of genius. It is the same in music. It will not do merely to shout forth out of the exuberance of life to express your joy in unrestrained and roused accents. We are all too familiar with that kind of music. Music is rather an attempt to control, at the same time, to express in an artistic form. Art is, at the same time, joy, imagination, discipline and above all genius.

Speaking as a man of science, I must confess that science has nothing to tell us whatever about why music has such a marvellous influence on man and woman. It has nothing to tell us why it is able to thrill the innermost core of our being. That is a part of the

mystery of life. But science can, and does endeavour, to indicate at least some of the aspects of this great mystery. It is a remarkable fact that colour and sound have been the inspiration of many a great man of science. It is a mistake to imagine that science and scientific research derived their impulses solely from the intellect. I have often said that scientific impulse is often very difficult to distinguish from the aesthetic impulse. It is the love of colour and music that has often been the starting point of many a great scientific enquiry.

The Science of Sound.

Many of you might have heard of the name of Hermann Von Helmholtz, the intellectual Colossus of the 19th century, whose two great works on the physiology of vision and sensation of tone stand to this day as classics and as monuments of supreme genius. He laid before himself the task of seeking to understand, at least in its main features, the laws of music and to give them a physiological interpretation. After the work of Helmholtz and Lord Raleigh and a few others, the science of sound had a temporary eclipse. The study of the fundamentals of physics, of the electron, the atom, and the molecule pushed aside the interest in what became one of the by-paths of scientific investigations. I discovered that myself in 1921 and rightly laid aside the study of sound for something which is likely to be more beneficial. I am glad to say however that during the past ten years, there has been a great revival throughout the whole world in the study of music. Paradoxical as it might seem, it was the grim necessity of war and battle that brought forth this new interest in sound. Physicists were forced to study the sounds of gun-fire and they went back to the study of sound. The new interest in radio and in wireless brought forth a vast amount of investigation. To-day, the science of acoustics has received a new lease of life, first and foremost from the enormous popularity, if not in India, at least elsewhere, of the radio, of music transmitted through space. It has also acquired great importance through the art of the construction of buildings, the necessity for producing perfect auditoriums. The gramophone, that hated instrument, in spite of all the anathemas pronounced upon it, has succeeded in making itself popular and brings to those distant from musical academies and teachers' colleges, some thing at least of the attenuated benefits of music. I hope my friend, Dr. U. Rama Rao, will still have a soft corner in his heart for the gramophone. (Laughter.) I agree, and most cordially agree, that it is an extremely poor substitute for the original. (Cheers.) We have to-day a new interest in acoustics. I forgot to mention also a deeper line of research which has been taken up, and that is, the study of acoustics from the human, physiological and psychological points of view.

A Complex Problem.

We, in India, are inclined to give music a place in our religion, "Nada Brahman" or the Sound Deity. I do not wish to question the propriety of that, but there is no doubt that, in this marvellous influence which music has, we have a profound problem to solve. It is all very well to say that the waves of air come to us and titillate our nerves, but not all titillations are pleasant in their nature. There is something subtle, something wonderful. Helmholtz and others hold that the auditory mechanism has greater powers than the physiological one. If you mix two or three colours into a composite, some people will be incapable of resolving them. But the ear has a marvellous faculty of separating and distinguishing five, ten or twenty sounds from each other. A trained acoustician can analyse a single sound into twelve or more harmonic components. These marvellous powers are explained in a general way by postulating inside the auditory mechanism, a series of resonants, a miniature piano inside the ear. All this is only touching the fringe of the problem. What happens afterwards? How is it this titillation communicates itself? How is it transmitted to the central nervous system and how do we get the sensation of pleasure and how is it that the listner begins to nod? There is a world of difference between mere physiological excitements and the profound nervous emotional disturbances produced by music. We have a great complex physiological, psychological phenomenon to ana-

lyse. During the past few years the method of examining exceedingly minute physiological harmones has started a new line of investigation. Perhaps the time will not be far distant when we shall understand the physiological auditions more thoroughly. The psychology, the philosophy and the aesthetics of music are still in the remote 20th or 21st century.

The Mystery of Genius.

Let us hope that even when they succeed in analysing to shreds the mysteries of music, we shall continue to admire the music in spite of all analysis. The common person is more interested in the synthesis of the effects rather than in the analysis, which is perhaps to him dry and uninteresting details of sensation. Helmholtz, in the last chapters of his work, was very clear about this. Great master, as he was, he suffered from no illusion as to the very limited character of the task which he undertook. More than any other man, he showed the way. But he realised that he was touching only the very fringe of the problem. The point is this: We must all recognise that ultimately all great artistic productions are works of genius. You cannot produce a Theagaraja by turning the handle of a gramophone. That is a task that is yet beyond human power. Genius, in whatever sphere it might be, transcends explanation. It cannot be discovered where genius will be born. You have only to look to masterpieces of painting and sculpture, and listen to a great composition to realise that only a divinely-gifted person can produce from out of the material available for all, something that is really worthwhile. Until we solve the mystery of genius we cannot solve the mystery of music, because one is the creation of the other. My own special interest has been for many years in what is perhaps not of very great importance from the point of view of the practical musician. The study of musical instruments has been to me of very great personal interest. I had the pleasure and honour of contributing an article to the Encyclopaedia of Physics. In that article it was my peculiar good fortune to be able to refer to some purely scientific merits in some of our Indian musical instruments. Take the mridanga. I is a marvel of acoustic construction. It accomplishes the seemingly impossible work of reconciling the inharmonic tones of circular drumheads into harmonic tones having a succession of harmonic overtones in the same way as the veena or the venu. All the three have been classified as a group of three great instruments because in mridanga we have to harmonise inharmonic tones.

There are some points in common between the musician and the man of science. All artistes, and musicians in particular, are slaves of their art and, to use a familiar word, they become 'paravasam'. They are lost in the art. The artist who does not feel the joy of creation is not worth his salt. A man of science is likewise. When a task, however trivial it may seem to others, seems to him to be of importance, no time, no labour is too much. That is the spirit of creation, that is the creative instinct."

Tribute to South Indian Musicians.

The speaker then paid a tribute of admiration to the followers of the art of music in India and especially in South India. For many years, the art of music and the exponents of music had to take a back seat in the social scale. The lover of music and musical artistes were classed along with domestic servants and even with a lower type of people. They receded further and further from society with the result that no respectable man or woman would think of devoting himself or herself to music. Fortunately things were a little better in South India today. Perhaps it was due to the selfless love of their great exponents like Maha Vaidyanatha Aiyar and Sarabha Sastri, men of transparent greatness, who in spite of poverty and depressing surroundings, held their heads high and made their art not only loved and admired but also honoured. If the Music Academy of Madras was doing nothing else but trying to place music and musicians once again in the forefront of our social status, it was doing a great work. Not until the public of India realised that music was one of the forces in human life, one of the most elevating factors in their existence, one of the few things that stir the chords of the

heart with love, that lifted them out of the drab monotony of existence and brought them nearer to the Deity, not until then music would take the right place. They had to honour music and honour the artistes who gave their best and realise that they have claim on their support. The Academy was doing a very good work in systematising the art, in arranging for the publication of useful works, for the adequate teaching of music and in numerous other ways. He felt that the work of the Academy merited their warmest support. The Music Conference held year after year had been the means of bringing home to the public the message of music. He hoped that the Academy would long continue the useful work.

Continuing, Sir C. V. Raman said that he had learnt to admire Russian and Italian and European music, quite as much as Indian music, but all these additional loves had not succeeded in displacing from the centre of his heart the love for South Indian music. Undoubtedly, variety was the spice of life. If they were not sufficiently wide awake to recognise in others their culture, they could not complain, if others said nothing about theirs. If they did not seek to understand the qualities of European music, they should not feel hurt if Europeans said that Indian music was an unintelligible jingle of sounds. Not only in the field of music, but in other spheres of life also, they must be receptive to external influences. They must be able to absorb what was valuable and reject what was not in every branch of human activity. In the field of science, they had to adopt the impulses that came from the West. They could not reject them. So also in other fields. Especially he would plead for an open mind and readiness to appreciate good things from elsewhere.

Need for Progress.

In conclusion, Sir C. V. Raman said:

"We have had glorious days. Many of our musical instruments are of Eastern origin. But we have not been ashamed to adopt the violin which had come from Italy of the 16th century. Let us not be content with primitive methods. We have yet to learn a a great deal from the masters of violin technique in Europe. I think it is a mistake to be content with the second best. We should build upon our past achievements and seek newer achievements and this is the philosophy of human nature, which is to progress. Either we have to get on, or get out. If we do not march with the times, we shall find that our own culture will be lost. It is by progress that we can conserve our own. That is the message that I should like to give to this Conference."

Sir C. V. Raman paid a handsome tribute to Dr. Rama Rao for his selfless devotion and interest in music, and said that for the last several years, during which the Academy had been in existence, he had done excellent work and earned their gratitude. To Dr. Rama Rao, it was a labour of love. Men of that kind were rare. They were sometimes to be misunderstood and criticised. But none the less, let them not be blind to the great efforts which the President of the Academy was making. Surely, Madras would not fail to recognise that in this great pioneering activity which had already effected so much, they had a great force for the resuscitation of India's culture. (Loud cheers.)

VOTE OF THANKS BY MR. S. SATYAMURTI

Mr. S. Satyamurti in proposing a vote of thanks to Sir C. V. Raman said that they heard that day a learned discourse about science and music. They were all trying to humanise life. One criticism levelled against science at the present day was that it was advancing too rapidly for human morality to cope with it. Science had placed at man's disposal instruments which he did not know how to use and which he was trying to use to destroy life. The speaker looked to Sir C. V. Raman, the great scientist who had imbibed the highest traditions of Indian culture, to save science frcm that job and make it consistent with the advance of humanity and to serve life. The Academy was particularly fortunate in having Sir C. V. Raman in their midst and the speaker hoped that he would come oftener among them and co-operate with them in achieving their object. The speaker was glad that Sir. C. V. Raman had referred to the resuscitation of the status of musicians. There could be no future for music so long as musicians were regarded as hirelings, willing to sell themselves for the highest price, willing to sing unscientific songs to pamper to low tastes and willing to place themselves as mere wage-earners. The Academy was trying its best to enable the musicians to be true to the great art. Dr. U. Rama Rao had referred to the University and had stated that it had sacrificed efficiency. The speaker hoped that the Academy would set a better example for the University to copy. They had had an inspiring message and he hoped that that message would be taken to heart.

On the motion of Vidwan Tiger Varadachariar, seconded by Vidvan L. Muthiah Bagavathar, Vidvan K. Ponnayya Pillai of the Annamalai College of Music was voted to the chair.

The President then delivered his address.

PRESIDENTIAL ADDRESS

BY

VIDWAN K. PONNAYYA PILLAI.

Vidvan K. Ponnayya Pillai, in the course of his presidential address, said:

Of all the Arts flourishing in our ancient land, Music or rather Carnatic Music takes the first place. It has great traditions. This we can gather from our ancient Tamil works Perunarai, Panchabharatiyam, Murugal Nātakat tamil nool, Silappadikaram, Chintamani, etc. In Perunkadai we find mention of Veena and mention also is made of a mad elephant listening to Veena and returning to its proper senses. We can hardly exaggerate the finer qualities of music. We hear how a sage played the Veena and as a result of his music, the mountain melted and solidified with the Veena in its grips, and Ravana could not take out his Veena. Agastiyar again played on the instrument and again the rocks melted. This short story, born in our traditions, illustrates the great effects of music. A well-known English Scholar W. W. Hunter also bears testimony to the traditional aspect of our music as to how our Carnatic music could be traced to our Vedic times and how it spread through Persia, to Arabia and finally in the 11th century our Carnatic system got adopted in the music system of Europe. And so we can safely say that this music belongs to us from its very beginning.

Several scholars had improved our system of music. Bharata about 500 A.D., Sarangadeva about the 13th century and Ahobala who wrote Sangita Parijata about the 16th century. Of these the Ratnakara by Sarangadeva was justly regarded as the central authority. We find there a correct grasp of Nritya gita Vadya. Nritya is 'Bharata Sastra'; and 'Bharata' means 'Bhava, raga, tala' and so we must say that 'Bharata' is the source of music and our 'Bharata Sastra' had a very long history, but it has now fallen into desuetude. Of all the branches of music 'Nritya' appeals very largely and gives the maximum enjoyment. It is also one of the 64 'Kalas'. Because of our present day tendencies and changed outlook, some think that this branch of the art is not to be encouraged. I submit that this view is wrong and art cannot do mischief to a body of people simply because some of the artistes are not of the right class of people. This art was also encouraged by Rajahs in Courts and in temples, and even practised, among ascetics. An ascetic of Tiruppanandal called Adikumara Guruparaswamigal in his "Sakalakalavallimalai" speaks very highly of the finer effects of dancing.

When people who have renounced the world encourage this high form of innocent enjoyment—certainly this art must give great pleasure to the common people. Therefore, it is necessary and expedient that this 'bharata sastra' and 'nagaswara' must be highly encouraged and given a place of honour.

THE MUSIC OF TANJORE.

Tanjore, in South India, can be called the nursing mother of musicians and musical vidvans. Our history gives us this much that Tanjan, a nagaswara vidvan in Ravana's court, prayed to the Goddess that the Palace should be called after his name, Tanjai. Ever since this, Tanjore bore its name. This story illustrates the great place of Tanjore in history of South Indian music.

Coming to the historic times, from Acchuthappa Naick of the 17th century to Sivaji of the 19th century, all the kings encouraged this art. Several vidvans flourished. Among them Govinda Dikhshitar, Venkatamakhi, Kshe-

tragna, Muthuswamy Dikshitar, Syama Sastry, Tyagayyar, Ponnayya, Chinnayya, Sivanandam, Vadivelu, Venkatasubbayyer, Pallavi Gopalier and others. These Vidvans have given us the benefit of their learning in their various types of musical compositions such as Geetas, Varnas, Keertanas, Padas, Padavarnas, Ragamalikas, Svarajatis and Javalis. These continue to give us pleasure and instruction even to-day. We cannot place one Vidvan against another and judge them. Every one is great in his own way and all are our teachers. Especially in Pada, Svarajati, Padavarna, Ragamalika and Varnas, we find special raga sancharas in full.

We owe a duty to our teachers by recording these special types and several others which are fast going out of our present-day knowledge.

In this way we have lost several 'ragas' because the pieces are not current. A reason can be suggested, which is apt, that the 'Sahityas' not being in the mother tongue, they are quickly forgotten. Musicians must bear these in mind and try to preserve as many compositions as possible.

As Tanjore was the seat of music in ancient days, Mysore now patronises this art. They patronise South Indian musicains. And the Maharaja's knowledge of music is very high. He holds his Durbar wherein our Carnatic music is played by our Vidvans and we cannot forget the Rajah's efforts in encouraging this art.

Suggestions for Improving Modern Music.

We can say that music has becoming more and more popular within a period of 10 years. Sabhas, schools and colleges and Vidvat Sabhas do the work of popularising music. In the Annamalai University, music has been prescribed as a separate study, and for this all musicians must thank the Rajha of Chettinad for his munificence. Last year 7 vocal students went out of the College with sufficient knowledge of music. We find also a Diploma course of Music in the Madras University, and the Training College of Music affiliated to the Academy. We need not mention the various schools which do humble work in music. For this development in music, we feel glad. Government also take deep interest in this art by giving certificates to successful singers in the examinations. There is also a Summer School of Music. The radio and the gramophone are scientific inventions bringing music within the reach of everybody. But the ture Carnatic kind of music must be understood and developed. Nobody can pick up even a bit of a knowledge of our music within a course of six months. At least a period of two years, with steady and correct instruction, is necessary to create a right taste and a level of knowledge. School authorities must select even students who know Tamil only but, otherwise qualified to be musicians. In our future history, Tamil is going to play a great part, and music can be improved only through the mother tongue. A student ignorant of English, if he possesses the right qualifications for a musician must find it easy to him to get admission in all musical institutions and academies. Also scope for children's training in music must be given. Good Carnatic music must be encouraged by music Sabhas.

Several manuscripts in Telugu and Sanskrit containing a mine of information about our music must be translated and published. This was never thought of as an inportant way of improving our music till recently.

That women take to music is a matter for congratulation. Goddess Sarasvati is the patron deity of this art. But women who cultivate music as a fashion and as a hobby cannot be said to cultivate this art, unless they perfect their attainments.

Raga and Pallavi.

It has been accepted by all Vidvans that singing of 'Raga and Pallavi' is the sure test of the originality and the ability of the singer. When we hear of 'Pallavi' Sivarama Aiyar, Gopalanarasayya, Seetharamayya and others, we have to conclude that 'Pallavi' singing is the essence of knowledge of music, which the Vidvans possess. 'Pallavi' means 'Pada laya vinyasa'; and it must be so sung as not only to bring out

the originality of the singer but also to please the audience. That is why this portion looms large in the programme of the Vidvan. In this branch of musical skill we cannot forget the late Avadiarkoil Subramania Aiyar and the present Naina Pillai of Conjeeverm. A Vidvan ought not to give way to the popular tendency of treating Pallavi as of minor importance. 'Pallavi' singing must be developed scientifically and artistically. Rules relating to the singing of 'Raga' as 'Akshiptika' 'Vidari' (1, 2, 3 and 4), 'Ragavardhani' 'Makarini' must be followed. Tana singing also should he adhered to. Rules relating to 'Marga Kala' in 'Tala' and 'Anuloma' and 'Pratiloma' must be understood and practised. A strict grasp of these rules will give us a good knowledge of the art and also develop our imaginative faculties.

TALA.

In all the books on music, we find 'Tala' occupying a large place and we find also books dealing only with 'tala'. This only means that 'tala' is essentail to music. As 'ragas' are innumerable, so also 'tala' is illimitable. Sanega Munivar says that 'Tala is like 'amkusam' to an elephant. Arunagiri Nathar was the one who understood the effects of 'tala' which is clearly shown in his "Tiruppugal." We find in his "Tiruppugal" several types of 'tala' anga as 'Matyam' 'Dhruvam' 'Chaturasra ata' 'trisra ata' and others like 'Panchatala', 'Navacanthai', 108 'talas', etc. The Vidvans must try to bring into practice the various types of 'talas' so as to dovelop the scope of music.

A REQUEST TO MUSICIANS.

My friends, I request you to work for the common cause of music. That we all depend upon music for our existence is clear. But we owe a duty to the art. Several institutions encourage a particular art or subject according to their ideas of value. We must develop music to the best of our ability. For this we must develope a spirit of co-operation. An association, to start with among musicians, is indispensable. We must persuade the Government and the native administration to take up the cause of music. By doing all this, we will give music its rightful place as the finest of Fine Arts.

The function came to a close with a musical entertainment by Srimati Brihadammal, a former pupil of the Academy's Teachers' College of music.

THE SECOND DAY.

23—12—1933.

The conference re-assembled at 12 noon on 23-12-1933 with Vidvan K. Ponniah Pillai in the chair.

Several musicians and scholars interested in music were present.

The following was the Agenda of the conference :—

I. *Lakshya* and *Lakshana* of the following *ragas*:—

1. Udayaravichandrika
2. Ghanta
3. Purnachandrika
4. Kedara
5. Kapi
6. Karnataka Behag
7. Devakriya
8. Kannada Gaula
9. Desakshi
10. Balahamsa
11. Isamanohari
12. Suddha Desi
13. Kannada
14. Brindavana Saranga
15. Kannada Bangala
16. Salaga Bhairavi
17. Dilipaka
18. Manjari
19. Devamritavarshini
20. Nadachintamani

II. Reconsideration of *Hindola* and *Hindolavasanta*.

III. Ragalakshanas (*in general*).

IV. Principles to be observed in *Raga Alapana* and *Pallavi* singing.

V. Intensive and elaborate consideration of :—

Todi:—M. R. Ry. S. Ramanayya Chetti Garu will lead the discussion.

Sankarabharana:—M. R. Ry. T. L. Venkatarama Aiyar will lead the discussion.

VI. Reading of papers by Messrs. Hulugur Krishnachar, P. G. Sundaresa Sastri, V. V. Narasimhacharlu, N. S. Ramachandra Sastri, V. Raghavan, N. Ramakotayya, Pandanallur Meenakshisundaram Pillai, Sri C. Saraswati Bai, among others.

VII. Notation.

VIII. *Raga* and *Rasa*.

IX. Problems connected with instruction in Music.

X. Necessity for standardising compositions.

XI. Steps for preventing deterioration of Music.

XII. Steps to improve stage-music.

XIII. Bharata Natya.

XIV. Demonstration of musical instruments and inventions.

XV. Resolutions on other matters of general interest.

In accordance with the general opinion of the members, the president stated that the subject of reading of the papers might be taken up on 24—12—1933 and that the subject of discussion of Raga Lakshanas might commence on 25—12—1933.

Subject XI "Steps for preventing deterioration of Music" was then taken up for consideration.

Mr. M. S. Ramaswami Aiyar, who led the discussion, remarked that fixing up a printed programme for the performances was beneficial and necessary. He opined that the Kirtanas in the programme should be sung without Svaras.

Mr. P. S. Sundaram Aiyar observed that Svara singing in Kirtanas should be permitted but that such Svara singing should be moderately done.

Mr. P. S. Krishnaswami Aiyar agreed with the previous speaker and argued that Svara singing in Kirtanas ought to be permitted. He added the deterioration seen to-day in music is traceable to the disappearance of the old Gurukula system and to the modern tendency to learn music from books and Gramaphone records. At the present day an efficient substitute for the old system could only be made by the establishment of institutions like the Music Academy and the starting of music colleges by the Government. The Teachers' College of Music run by the Academy ought to be strengthened and its present inadequate course of one year should be extended. Musicians of note should take a more active part in the discussions of the Academy and should observe the decisions of the Academy while singing in their performances.

Vidvan L. Muthiah Bhagavathar stated that the present day singing of Svaras is artificial and tedious; Mahavaidyanatha Aiyar and Patnam Subrahmanya Aiyar used to sing Svaras only sparingly; their singing of the Svaras was sweet and natural. Svara singing should be done only when expounding rare Ragas. Kirtanas should be sung with a full knowledge of the meaning. Unknown Ragas should be avoided. The Hindustani mode, which is much in fashion, should not be allowed to be sung by those who do not understand it. He agreed that the term of the Music College of the Academy should be extended to two years and suggested that branches of this college could be opened in important mofussil centres. He concluded with the remark that the scope of the accompaniments also should be limited.

Nemam Nataraja Bhagavathar, while agreeing with the views of the previous speaker, pleaded that the Academy should try to teach such music as belongs to authentic Sampradaya.

Mr. Mahadeva Bhagavathar observed that in the passage of time, there have been variations in the Sampradaya and that the experts should discuss and settle which Sampradaya was authentic.

Mr. P. Ramakrishna Pantulu remarked that the present deterioration would be explained by the present day neglect of the Gitas. He pointed out the danger of rushing on to the Kirtanas without a good grounding in the Gitas.

Mr. Ramakotayya agreed with the previous speaker and emphasised the necessity fo a disciplined course.

Mr. T. V. Subba Rao agreed with this view that Lakshana Gitas ought to be taught. He added that standardisation of Kirtanas should be undertaken for teaching in the colleges.

Mr. T. L. Venkatarama Aiyer also agreed with the previous speakers regarding the importance of the Lakshana Gitas and the standardisation of Kirtanas. He opined that Svara singing in Kirtanas should be done only after the completion of the Kirtanas.

Mr. Nemam Nataraja Bhagavathar supported the standardisation of Kirtanas and said that variations in the standard Kirtanas ought to be condemned.

Mr. Syama Sastri observed that the essence of a Raga is its Bhava and that the musician must concentrate upon it.

In winding up the discussion, the President said that Svara singing was an ancient practice which should not be discontinued. He agreed that the course of teaching in the Music College should be extended to two years at least, that branch colleges should be opened in all parts of the presidency, and that, above all, there should be a very careful selection in admitting students.

THE THIRD DAY.

24—12—'33.

The conference resumed its sittings with Vidvan K. Ponniah Pillai in the chair. The day was allotted to the reading of papers.

I

Mr. N. Ramakotayya read a paper in Telugu on "The Ways to Improve Music." He pleaded for the healthy co-operation of the Tamil and the Telugu Musicians and for combining the great style of the singing of the former and the correct rendering of the text of the latter. He also emphasised the need for giving prominence to Bhakti in imparting music education to the pupils. Otherwise, he said, the purpose of music would be frustrated.

II

Mr. P. Ramakrishnayya Pantulu read another paper in Telugu on "Karnatic music and its present position." He said that the ancients conceived music as an Upasana. Later on the art developed greatly at the hands of poets and master musicians. If one examines old treatises on music, he would find that at the time of the Ratnakara, Indian Music had not divided itself into the Hindustani and the Karnatic styles. The theoritical basis of the present day Karnatic music might be said to be Venkatamakhin's Chaturdandi Prakasika formulating the 72 Melakartas. But it would be found from the actual practice of the musicians that the guide for the musicians either in the singing of the Raga or of the Kriti, is the compositions of the musical trinity of South India, Thyagayya, Dikshithar and Syama Sastri. At the present, music has no doubt deteriorated, mostly because of the fastly dying Gurukula system of old. To prevent further deterioration and to preserve the peculiar glory and grace of Karnatic music, an authoritative body like Music Academy should collect and publish an authorised version of the Lakshana Gitas and the recognised Kritis.

III

A Tamil paper on Bharata Natya by Mr. Meenakshisundaram Pillai of Pandanallur was then read by Mr. V. Raghavan. After referring to the lost Tamil literature on the subject, the paper explained the three parts of Natya,—Bhava, Raga and Tala and the three classes of Natya, *viz.*, Natya which was Drama, Nritya which involved interpretation of emotions through gestures and Nritta which was pure dance. The ancient Tamil dancers and much of the European dances were said to come under the last class. The paper briefly referred to the several branches of Abhinaya and in conclusion said that there was lack of public patronage for this art and that the signs recently seen and indicating the revival of public interest in this subject betokened a new renaissance of the glorious art of Bharata Natya.

IV

Mr. Hulugur Krishnachar read a paper on "Grāmas". He explained that the difference of the Ṣaḍja grāma and the Madhyama grāma was in the Pañcama. In the latter, it was the usual Pañcama, *i.e.*, four Śrutis above the Śuddha Madhyama, and in the latter one Śruti less. He illustrated this point by singing a song of Purandar Das—"Kasune Kanda Nidhiya". The speaker stressed the necessity for making provision in the existing Melakartā scheme for the inclusion of such Rāgas in which two kinds of the Madhyama occurred, as could be seen in the songs of Purandara Das, and other old composers.

Then followed a discussion on the paper. Dr. Srinivasaraghavan wanted the lecturer to explain the Grāmas, what they were, and why there were only three or two Grāmas. Mr. P. S. Krishnasvami Aiyar also asked the author of the paper to demonstrate the Grāmas. He opined that the Grāma question was irrelevant, in so far as we had at present

only the Ṣaḍja grāma. Mr. V. Narasimhacharlu said that the 36 Śuddha Madhyama melas represented the Ṣaḍja grāma and the 36 Prati Madhyama melas could be said to represent the Madhyama grāma. Mr. P. K. Sundaram Aiyar said that the Grāmas related to fixing up the Svaras on the frets before the present 72 Melas were formed. They are of no practical importance now. Mr. P. S. Sundaram Aiyar said that according to Mataṅga, the Ṣaḍja grāma alone is important and that, according to the Karnatic system, a fixed relation between Ṣaḍja and Pañcama was essential; and that therefore the Ṣaḍja grāma alone was sufficient for us. The president wanted an explanation of the practical bearing of the Grāma-classification on present day music. Further consideration of the subject was adjourned to another day.

THE FOURTH DAY.

25—12—'33.

Ragalakshanas were taken up for discussion on the fourth day.

Mr. S. N. Ratanjankar, Principal, Morris College, Lahore, was present.

Twenty ragas were put down for discussion.

Vidvan Muthia Bhagavathar, initiating a discussion on Raga Udayaravichandrika, explained that though there was no dispute as to its Oudava (pentad) character with Sa-ga-ma-pa-ni-sa in the Arohana and Sa-ni-pa-ma-ga-sa in the Avarohana, the difference of opinion related to the tonal value of the Nishada. Some musical text-books, he said, laid down that the Raga was a janya of Karaharapriya, while others classed it as a derivative of the 9th Mela popularly known as Dhenuka. In practice, it was not sung with Kakali Nishada as it should be according to recognised treatises. What in fact was Suddha Dhanyasi is now sung as Udayaravichandrika. This raga, is generally known from Thyagaraja's 'Enta Nerchina Enta Juchina' which, though stated to be in Udayaravichandrika, was really sung in Suddha Dhanyasi. In the treatise written by Tulajamaharaja, this Raga was classed under the 36th Mela (Chalanata) with Sa-ri-ma-pa-ni-sa. In his (speaker's) opinion, it should be sung with Kakali Nishada. If Kaisiki Nishada was used, then it would become Suddha Dhanyasi. It was no doubt stated in Thatchuri Singarachari's book that Udayaravichandrika was a janya of Thodi and in other works as a janya of Karaharapriya, but in the authoritative treatise 'Sangita Sampradaya Pradarsini' it was classed under the 9th Mela (with Kakali Nishada).

Miss Bhavani Swaminathan stated that in the 'Sangita Chandrika', Udayaravichandrika was classed under the 20th Mela.

Vidvan Tiger Varadachariar remarked that there might be so many conflicting versions in different text-books whose number was very large. But they should see what the existing practice actually was and decide accordingly.

Mr. P. S. Krishnaswami Aiyar agreed with Vidwan Muthiah Bhagavathar and added that what they had to decide was whether Udayaravichandrika and Suddha Dhanyasi were one and the same or were different. It was not necessary or desirable that one Raga should be called by two names.

Vidvan Muthiah Bhagavathar further explained that the two Ragas, Udayaravichandrika and Suddha Dhanyasi should be classed separately as their characteristics were not the same, and that they could be sung differently with different Raga-svarupas. The Bhagavathar demonstrated the sancharas with Kaisiki and Kakali Nishadhas by singing both varities.

Vidvan Tiger Varadachariar pointed out that mere manipulation of Svaras would not give any characteristic Ragabhava, which is the essential feature of our musical system. He opined that both Udayaravichandrika and Suddha Dhanyasi were derivatives of Karaharapriya; the difference was that in the former there was only Pa-ni-sa sanchara whereas in the latter the usage of Pa-ni-pa-sa occurred. This came into prominence when Patnam Subrahmanya Aiyar's Kriti 'Varamiyavayya' was first sung and the above distinction was agreed to among musicians, so that it would be desirable to take this Kriti as illustrating Suddha Dhanyasi and Thyagaraja's 'Enta Nerchina' as embodying Udayaravichandrika.

Vidvan Muthiah Bhagavathar maintained that several authorities like Venkatamakhi laid down that Udayaravichandrika should take the Kakili Nishada; there were several Gitas, Tanas, Prabandhas, Thayas and

Dikshitar's Kriti in support of this position. To sing this Oudava Raga with Kakali Nishada requires much skill and artistic sense and that was probably the reason why it was ousted by Kaisiki Nishada which was easier to manipulate. Simply because a wrong practice came into vogue, they should not change the scientific character of the Raga.

Mr. T. V. Subba Rao pointed out that the Gandhara being admittedly Sadharana, the Nishada which was its Samvadi or harmonic would be Kaisiki. It was really very difficult to manipulate Sadharana Gandhara with Kakali Nishada, maintaining the beauty of the Raga and avoiding Vivadi doshas. He was therefore of opinion that the Raga was a derivative of Karaharapriya.

Mr. Palladam Sanjiva Rao was of opinion that the Nishada of Udayaravichandrika was Kaisiki and not Kakali.

A discussion arose at this point as to whether the Nishada occurring in 'Santhathambu Sri' in the Kriti 'Enta Nerchina' was Kaisiki or Kakali. A number of vidvans sang this particular portion of the song. Mr. Muthiah Bhagavathar held that the Svara as demonstrated was really Kakali though owing to the gamakic manipulation it looked like Kaisiki Nishada. Mr. Tiger Varadachariar explained that when Sa-ni-sa was used the Nishada would necessarily have to be an approach to Kakali owing to what might be called the rule of proximity, but when Sa-ni-pa is sung, it would be very difficult to articulate Kakali with distinctness. But the fundamental point with which they were concerned with regard to any Svara grouping was whether it produces or indicates the Ragakalā or Ragabhava which is the peculiar characteristic of the Raga. In this case Kakali did not give out the Ragabhava. (He demonstrated his point by singing the above song clearly.)

Mr. P. Ramakrishnayya Pantulu of Bezwada raised a new point, *i.e.*, that even individual svaras have their particular svabhavas or characteristics. For instance it was laid down in the Sastra that the svabhava of Sadharana Gandhara was gamaka, whereas that of Antara Gandhara was fixed. If the latter was to be used with gamaka in any particular Raga, it was specially mentioned as an exception as in the case of Sahana. He emphasised that it would be desirable to bear this aspect of the matter in mind.

Mr. T. L. Venkatarama Aiyar summed up the debate and said that there was no dispute about the character of the svaras occurring in the song 'Enta Nerchina', but the fact was that this piece was classed under Udayaravichandrika in some text-books and under Suddha Dhanyasi in others. As it was an apurva (rare) Raga, it might have drifted from its moorings, and so it was desirable to restore it to the position as laid down in the Sastra or treatises. Venkatamakhi clearly laid down that, if Kaisiki Nishada occurs, it should be called Suddha Dhanyasi; in the authorised version of Thyagaraja's Kritis by Narasimha Bhagavatar, 'Enta Nerchina' was classed under Suddha Dhanyasi. As regards the characteristic of Pa-ni-pa-sa claimed for this latter Raga by Tiger Varadachariar, Venkatamakhi's gita which begins with clear Pa-ni-sa was a sufficient answer. So the correct position appeared to be to class Udayaravichandrika under the 9th Mela and Suddha Dhanyasi under Karaharapriya. He sang Dikshitar's Kirtana 'Sri Guruguha Murte' and suggested that Thyagaraja's "Enta Nerchina' might be taken as an example of Suddha Dhanyasi and the former song might be taken to embody Udayaravichandrika.

Mr. Lakshmana Pillai of Travancore mentioned that in a text-book written by Appaswami, the lakshana of Suddha Dhanyasi was given as Sa-ga-ma-pa-ni-pa-sa, while Mr. Subrahmanya Pillai of Tiruvalur pointed out that classing the raga under Chalanata would be open to the objection that the Sadharana Gandhara svara would have to be pronounced as Ri.

Mr. S. N. Ratanjankar, Principal of the Lucknow Music College, said that in Hindustani music the raga corresponding to Udayaravichandrika with Kaisiki was called Dhani.

The Chairman observed that both the Ragas under dispute were necessary. In deciding the lakshana of a Raga they would have to apply six texts, namely, Geeta, Suladi, Taya, Varna, Prabandha and

Pada. He requested the Vidvans to help the decision in the light of these authorities.

Opinion appeared to be sharply divided as to whether the Nishada occurring in Udayaravichandrika was Kaisiki or Kakali, and votes were taken. Kakali Nishada was favoured by a majority of 2 (8 against 6). The majority was composed of Messrs. Muthiah Bhagavatar, Lakshmana Pillai, Sundaresa Sastriar, P. S. Krishnaswami Aiyar and others, while the minority claimed, among its ranks, Messrs. Palladam Sanjiva Rao, Tiger Varadachariar, T. V. Subba Rao, P. S. Sundaram Aiyar and Varah Narasimhacharlu. There was no disagreement as to the arohana and avarohana which were decided to be Sa-ga-ma-pa-ni-sa and Sa-ni-pa-ma-ga-sa. The Mela was understood to be ninth.

GHANTA

The lakshana of Ghanta was next taken up, Mr. Lakshmana Pillai leading the discussion by demonstrating its sancharas and saying that it was a Dhaivatantya raga.

Mr. Tiger Varadachariar remarked that Ghanta did not stand separately as a Raga: it was going by the name of Viraghantaravam, Duhkhaghantaravam, etc.

Mr. Ramakrishnayya Pantulu stated that Ghanta was different from Ghantaravam, though it was a fact that in the Sampradayapradarsini it was mentioned that the latter name became gradually transformed into the former. In an ancient treatise as also in the Sangita Parijata, this Ghanta, was classed under Hanumatthodi.

Mr. Muthiah Bhagavatar explained that this was a very old Raga used mostly in Isvara-stotras or to express feelings of intense anxiety, mental commotion or grief. There were some Kritis and Padas, which express the Raga-svarupa, in Tamil in this Raga, like Enna Bhayam Kanum (this was sung by the Bhagavatar). The Raga always began with Nishada in the old days. Its arohana was Sa-ga-ri-ga-ma-pa-ni-dha-ni-sa and its avarohana was full, and Thodi svaras appeared to predominate, the Raga showing the characteristics of Dhanyasi, Punnagavarali and Thodi also in some places.

Mr. T. V. Subba Rao agreed but added that Sa-ga-ma-pa-ni-sa predominated and that the raga had gone out of use.

Mr. T. Srinivasa Aiyar of Mayavaram said that this Raga was used in Mangalam songs and also domestic songs. He sang Thyagaraja's kriti, 'Karunarasakshaya' in support of his statement.

Mr. T. L. Venkatarama Aiyar then sang Dikshitar's kirtana 'Sri Kamalambike' in this Raga and explained that when Dha-ni-sa occur the Dhaivata was Chatusruti and that all the other svaras were Thodi svaras, except an occasional Ri which sounds Chatusruti in the combination Ri-ga-ma. In some treatises it was even put as a derivative of the 2nd Mela, taking Suddha Gandhara.

The President opined that the Rishabha and Dhaivata were mostly Suddha, and the Conference decided that Ghanta is a Bhashanga raga derived from Hanumatthodi or the 8th Mela, occasionally taking chatusruti Rishabha and Dhaivata.

The Conference then adjourned to meet again next day.

THE FIFTH DAY.

26—12—1933.

Messrs. S. Satyamurti, K. V. Krishnaswami Aiyar, Syama Sastri (grandson of the famous composer of that name) and Bharatam Narayanaswami Aiyar were also present. The decision as a result of the lengthy discussion on the previous day on Ghanta Raga was that the Arohana and Avarohana were Sa-ga-ri-ga-ma-pa-ni-dha-ni-sa and Sa-ni-da-pa-ma-ga-ri-sa respectively.

Papers were taken up for reading.

Music Literature

Mr. Ariprala Satyanarayanamurti of Bezwada read a paper on the important place which treatises, text-books and other literature on music occupied in the scheme of musical education, not only as tending to set up correct standards but also to establish, to the extent possible, a connecting link with our musical past. He urged the necessity of Universities and Academies undertaking or at least encouraging the compilation, by competent authors, of reliable text-books so that quality might not suffer in the attempts at spread of education. He appealed to the Andhra University to follow the brilliant example set up by the Annamalai University in taking practical steps for the spread of music.

Harikatha Kalakshepas

Srimathi C. Saraswathi Bai then read an interesting paper on Harikatha Svarupa Vicharana (enquiry into the nature and scope of Harikatha Kalakshepas). She said that literature on this subject was very limited, the only known attempts being a brochure by Vidvan Mangudi Chidambara Bhagavatar and a booklet by Mr. M. S. Ramaswami Aiyar. Suggesting the desirability of holding a separate conference for discussion of matters relating to Harikatha, she mentioned that an organisation to stimulate public interest on this branch of activity was started by the late Lokamanya Bal Gangadhar Tilak, which had spread very widely in the Bombay Presidency through numerous branches thereof in all districts there, and under its auspices conferences are held periodically, attended by more than 300 Bhagavatars. Harikatha Kalakshepa, she said, was a very ancient and sacred institution in this country the beginnings of which might be traced to the days of Prahlada, who was described in Bhagavata as 'Taladhari'. She then detailed the various qualifications of a good Bhagavatar both in music and literature, and also in capacity of effective exposition. This was not an easy matter, she remarked, as might be supposed by laymen because in her opinion, a successful Bhagavatar required a long course of disciplined training and apprenticeship. She deplored that in these days of economic depression persons trained for other professions and university men attracted by the substantial amounts earned by popular Bhagavatars were trying to enter the field without the complete equipment that was needed. They should realise that successful Bhagavatars should be made of sterner stuff.

Srimathi Saraswathi Bai also made some trenchant remarks on the question of music and the importance of practice as opposed to mere theory laid down in old treatises. Any attempt to follow in practice at the present day the obsolete theories of Ratnakara, she said, would be as ineffective as treating modern patients with medicines prepared strictly according to Charaka Samhita. Any attempt at standardisation should be based on the existing musical practice and text-books to be useful should be a codification of such practice. Even if a number of pandits decided that an exploded theory should be restored, it would be almost a dead letter because musicians

had gone on and would go on singing according to their "pāṭham" with a special eye for pleasing effect or ranjana. She concluded by deploring the deterioration of Harikatha Kalakshepam from the palmy days of Krishna Bhagavatar and appealed to public bodies to open institutions for training Bhagavatars.

Alapana and Tala

Mr. Venugopala Naidu read a paper on the principles of Raga Alapana and Tala. He elaborated with explanations the general principles on these subjects found in Sangita Sampradaya Pradarsini and other texts, interspersed with his own remarks.

RESOLUTIONS ADOPTED.

Model Institutions.

Mr. T. L. Venkatarama Aiyar moved the following resolution :—

"This Conference urges on the Academy to take steps to promote the starting in mufassal centres of model institutions on the lines of and in the methods adopted by the Teachers' College of Music, Madras, for the purpose of giving instruction in Carnatic Music."

He stated that on the second day of the Conference suggestions were made by many vidvans that such institutions should be opened in places like Coimbatore, Calicut, Tinnevelly, Madura, Tanjore etc., as there was much demand for the same. This resolution was proposed in pursuance of those suggestions.

Mr. V. Varahanarasimhacharlu seconded the resolution and stated that there was no doubt that a great demand existed for the opening of music schools in the mufassal. In Cocanada a music college with the same syllabus as that of the Madras Teachers' College of Music had already been started and more such institutions were necessary.

The resolution was carried unanimously.

Expert Committee to Settle Syllabus.

Mr. P. S. Krishnaswami Aiyar then moved :—

"That this Conference recommends to such institutions as may be started to follow the syllabus that may from time to time be prescribed by the Experts Committee of the Music Academy and present their candidates for examinations to be conducted by the Madras Music Academy."

This resolution was seconded by Vidvan L. Muthiah Bhagavatar and carried unanimously.

The following sub-committee was constituted by the Experts Committee to frame the syllabus on a standardised basis: Vidvans L. Muthiah Bhagavathar, Tiger Varadachariar, T. Sabhesa Aiyar, K. Ponnayya Pillai and Messrs. T. V. Subba Rao, P. S. Sundaram Aiyar and Bharatam Narayanaswami Aiyar.

Dr. T. Srinivasaraghavachariar said that in the matter of standardisation sufficient stress should be laid on correct pāṭhams of the various Kritis, and only such compositions should be passed as are handed down by the line of disciples of the original composers.

The Chairman suggested that he might bring a separate resolution to that effect. The sub-committee which was sufficiently representative might be relied upon to bring out a standardised syllabus.

The Conference then adjourned to meet again next day, when the lakshanas of Purnachandrika, Kedara, Kapi, Karnataka Behag etc., were discussed.

THE SIXTH DAY.

27—12—'33.

The Lakshana of Purnachandrika was taken up.

Vidvan Tiger Varadachariar: Normally the arohana is Sa-ri-ga-ma-pa-dha-pa-sa and the avarohana Sa-ni-pa-ma-ga-ri-ga-ma-ri-sa. Dha-ni-sa is also a prayoga. Rarely Sa-dha-pa is also used.

Vidvan Muthiah Bagavathar: Arohana Sa-ri-ga-ma-pa-dha-pa-sa; avarohana Sa-ni-pa-ma-ga-ma-ri-sa.

P. Ramakrishniah Pantulu sang a Ragamalika of Manambuchavadi Venkatasubbier which had the prayoga Dha-ni-sa-ri.

Mr. Umayalpuram Venkataramier said: That according to Venkatamakhi, the raga was sampurna in Arohana.

Mr. Mutthiah Bhagavathar pointed out that sometimes there would be clerical mistakes. The gīta of Purandara Dasa had Sa-ni-dha-ni-sa and that was not found elsewhere.

The president: The avarohana must be Sa-ri-ga-ma-pa-dha-pa-sa.

At this stage, Mr. Ponniah Pillai, the president placed Mr. Tiger Varadachariar in the chair and left the conference.

Mr. Umayalpuram Venkataramier sang 'Thelisi Rama Chintanatho' and pointed out there was no Dha-ni-sa in that Kirtana.

After some discussion it was agreed that the normal arohana was Sa-ri-ga-ma-pa-dha-pa-sa and the normal avarohana Sa-ni-pa-ma-ga-ma-ri-sa.

Mr. M. S. Ramaswami Aiyar wanted to know whether Dha-pa-ma-ga-ma-ri-sa was admissible. It was agreed it was admissible.

Apurvaprayogas, according to Mr. Muthiah Bhagavathar would be Sa-ni-dha-ni-sa-ri and Dha-ri-sa-ri.

Mr. T. L. Venkatarama Aiyar: According to Venkatamakhi Dha-ni-sa-ri and Dha-ri-sa-ri were admissible only in the mandrasthāyī and Dha-ri-sa-ri was used only in the mandrasthayi in 'Sankhachakra' Kirtana.

Mr. Muthiah Bhagavathar: According to Purandara Sa-ni-dha-ni-sa was used only in mandrasthayi.

It was finally resolved that its arohana and avarohana were Sa-ri-ga-ma-pa-dha-pa-sa
Sa-ni-pa-ma-ga-ri-ga-ma-ri-sa.

In mandrasthayi, Dha-ni-sa and Dha-ri-sa-ni were admissible.

KEDARAM.

Kedaram was next taken up. Mr. Muthiah Bhagavathar: The Arohana Sa-ma-ga-ma-pa-ni-sa. The avarohana Sa-ni-pa-dha-pa-ma-ga-ri-sa. There is also a prayoga Sa-ri-ga-sa.

P. S. Krishnaswami Aiyar:
Sa-ga-ma-pa-ni-sa
Sa-ni-pa-dha-pa-ma-ga-ri-sa

Dr. Srinivasaraghavan:
Sa-ma-ga-ma-pa-ni-sa
Sa-ni-pa-ma-ga-ma-da-pa-ma-ga-ri-sa.

Mr. Umayalpuram Venkataramier:
Sa-ga-ma-pa-ni-sa
Sa-ni-pa-ma-ga-ri-sa.
'Sa-ri-ga-sa' is a visesha prayoga.

Mr. P. S. Sundaram Aiyar:
Sa-ma-ga-ma-pa-ni-sa
Sa-ni-pa-ma-ga-ri-sa. Dha must be avoided.

Bharatam Narayanasami Aiyar agreed that Dha should be avoided, that Sa-ga-ma was sufficient and that Sa-ma-ga-ma was only a visesha prayoga.

Mr. P. Ramakrishniah Pantulu:
Sa-ma-ga-ma-pa-ni-sa
Sa-ni-pa-ma-ga-ma-pa-dha-ma-ga-ri-sa.

Mr. V. Narasimhacharlu:
Sa-ma-ga-ma-pa-ni-sa
Sa-ni-pa-dha-pa-ma-ga-ri-sa.

Mr. T. V. Subba Rao:

Sa-ma-ga-ma-pa-ni-sa

Sa-ni-pa-ma-ga-ri-sa and there is a special sanchara

Pa-dha-ma-ga-ri-sa.

Miss. Bhavani Swaminathan agreed with that view.

Mr. Tiger Varadachariar:

Sa-ma-ga-ma-pa-ni-pa-sa

Sa-ni-pa-ma-ga-ma-dha-ma-ga-ri-sa.

There is also the prayoga dha-pa-ma-ga-ri-sa.

Mr. M. S. Ramaswami Aiyar:

Sa-ga-ma-pa-ni-sa

Sa-ni-pa-ma-ga-ri-sa.

Dha was originally absent and should not be introduced in the normal course.

Mr. T. L. Venkataramier remarked that dha was not admissible according to ancient authorities but Dha might be a slip for Ni in a loose expression.

Some Kirtanas were then rendered. After some discussion it was agreed that the arohana and the avarohana were

Sa-ma-ga-ma-pa-ni-sa

Sa-ni-pa-ma-ga-ri-sa.

Pa-dha-pa-ma, pa-dha-ma-sa-ri-ga-sa were special prayogas.

Gandhara is long in avarohana.

Musical Notation.

The further proceedings were presided over by Mr. Ponniah Pillai.

Mr. P. G. Sundaresa Sastrigal read a paper in English on Musical Notation, in part. The further reading of the paper was adjourned to the next day.

THE SEVENTH DAY

28—12—1933

KAPI

Raga Kapi as it was sung in the past and its subsequent transformation into its modern namesake popularly known as Hindustani Kapi were elaborately discussed with compositions in both being sung as illustrations of the two positions. The attendance of musicians and music lovers was large and the keen interest evinced by the lay audience in the discussion bore witness to the extensive popularity of this Raga which has, as it were, become an indispensable item at the end of every concert nowadays.

It was considered convenient to discuss the ancient and modern Kapi separately under the names of Karnataka Kapi and Hindustani Kapi respectively for the sake of distinction.

KARNATAKA KAPI

Vidvan L. Muthiah Bhagavatar initiated the discussion on Karnataka Kapi and said that it was a derivative of the 22nd Mela (Karaharapriya), its arohana was full and its avarohana was Sa-ni-dha-pa-ma-ga-ma-ri-sa, special usages being Sa-dha-pa, Sa-ni-pa and Dha-ni-pa.

Vidvan Tiger Varadachariar agreed with this view.

Mr. Umayalpuram Venkatarama Aiyar stated that the correct avarohana as observed in some compositions appeared to be Sa-ni-sa-dha-pa-ma-ga-ma-ri-sa and sang two kritis of Thyagaraja beginning with the words 'Anyamuseyakura' and 'Ethini Bahubalamu' in support of his point.

Mr. G. V. Narayanaswami Aiyar pointed out that Thyagaraja's song 'Nitya Rupa' was set down under Kapi in text-books but sung in Darbar.

Vidvan Muthiah Bhagavatar replied that this song had originally been sung in Kapi only, but it subsequently came to be rendered in Darbar; this latter practice had long been in vogue. He sang a Tamil song beginning with 'Kattiyakaranan Vandane' in illustration of the old Kapi.

The Chairman remarked that Sa-nī-pa would be the proper sanchara and that Sa-ni-sa-dha-pa and Sa-ni-dha-pa groupings should be avoided as they savoured of Darbar. Vidvan Muthiah Bhagavatar maintained that these latter prayogas were admissible as Kapi was a chaya raga (a raga sensed by its virtues or characteristics rather than by svaras). He added that this raga did not extend in its range below the Nishada of the lower octave and 'Ni-sa-ri-ga-ma' was a very characteristic usage, as also the prolonged use of Madhyama as a Nyasa svara. He also stated that Sa-ni-dha-pa was in use and should be adopted. The Bhagavatar then sang an old Padam of Kshetragna beginning with the words 'Adaremovi' in Kapi to illustrate his point.

Mr. T. L. Venkatarama Aiyar supported this view on the strength of Venkatamakhi's gīta enbodying the lakshana of Kapi. He also favoured Sa-ni-sa-dha-pa as it was found in Dikshitar's Kirtana 'Venkatachelapate'.

On an analysis of the discussion, the musical practice regarding Karnataka Kapi resolved itself into this: Sa-ni-pa and ni-sa-dha-pa sancharas were found in existing compositions but in the lakshana gīta of Venkatamakhi a clear Sa-ni-dha-pa was mentioned.

Hence at the suggestion of the Chairman with which Vidvan Chambai Vaidyanatha Aiyar agreed, it was decided by the Conference that the arohana and avarohana of Karnataka Kapi were Sa-ri-ga-ma-pa-dha-ni-

sa and Sa-ni-dha-pa-ma-ga-ri-sa (the Gandhara being pronounced long) respectively, as this would include all the existing authorised sancharas. The Mela was 22.

Hindustani Kapi

Vidvan Muthiah Bhagavatar led the discussion on the modern 'Kapi' as sung in the south which for convenience's sake might be called 'Hindustani Kapi'. He said that Kapi as sung in Hindustani system of music was different from what is now going by that name here; for in the former not only was the ascent and descent complete but two varieties of a number of svaras (four or five) were observable, which was not the case in the latter. He demonstrated it by giving in the abstract a rendering of the Raga, in the Hindustani country.

Mr. P. S. Krishnaswami Aiyar said that they had to decide on the Raga as now sung in the south which was different from the Northern Kapi and opined that its arohana and avarohana were Sa-ri-ma-pa-ni-sa, and Sa-ni-dha-pa-ma-ga-ri-sa, the usages ri-ga-ma and Dha-ni-sa also occurring occasionally. Two Gandharas, Dhaivatas and Nishadas are used.

Vidvans Tiger Varadachariar and Chambai Vaidyanatha Aiyar agreed with this view. Mr. Hugulur Krishnamachar stated that the ascent and descent were full, that there were two Nishadas and Gandharas but not two Dhaivatas and that Kakali Nishada was always used in the ascent and Kaisiki in the descent. (He sang a Kanarese Kriti 'Jesumathaleyore', which embodied these usages.)

Messrs. Radhakrishna Bhagavatar and Umayalpuram Venkatarama Aiyar were of opinion that it was an Oudavasampurna with Kakali Nishada in the arohana and Kaisiki in the avarohana, and that Suddha Dhaivata did not occur but Antara Gandhara was used. Mr. G. V. Narayanaswami Aiyar agreed as this was illustrated in the song "Meevalla Gunadosha."

The popular javali 'Vaddanine' was sung by Dr. Srinivasaraghavachariar in support of his view that the correct lakshana would be Sa-ri-ga-ma-pa-ni-sa and Sa-dha-ni-pa-ma-pa-sa-ni-pa-ma-ri-ga-ma-ri-sa.

Mr. P. Ramakrishnayya Pantulu, on the authority of a Sanskrit text-book laying down that Kapi was derived from 22nd mela, doubted the propriety of the usages of Antara Gandhara or Kakali Nishada. Mr. T. L. Venkatarama Aiyar gave the history of this Raga and said that it appeared to have been sung for the first time in the south by Vadivelu in the Travancore Darbar; up to that time there had been only one variety of Kapi, the one which they had already discussed (Karnataka Kapi) and which was covered by the old lakshana gitas.

Miss Saradambal, a student, then played on the veena a svarajati in Kapi which was composed at the time of Svati Tirunal in which ri-ma-pa-ni-sa and sa-ni-dha-pa usages were found. She also played another song by Mr. Nilakanta Sivan in Kapi, in which Ri-ga-ma prayogas were observed.

Mr. S. Y. Krishnaswami Aiyar, I. C. S., who felt that the veena rendering of the first song savoured of Madhyamavati to his ears, remarked that in view of the fact that there was so much difference of opinion among the Pandits on this Raga, it appeared to him that no useful purpose would be served by attempting to codify it firstly because it was an imported Raga and secondly because it was sung differently by different persons. As it belonged to the Hindustani species, they might take in whatever they liked, but he doubted whether they could prescribe its lakshana with authority.

Mr. T. L. Venkatarama Aiyar said that this Raga had come to stay and they had to take note of it and try to decide its scientific character, because it was so popular and it was desirable to codify it so that it might not stray further. Svatimaharaja composed several varnas in Hindustani Ragas and this Raga also appeared to have come into vogue during his reign.

Mr. P. S. Sundaram Aiyar traced the genesis of Kapi in the south to the reign of Venkaji Maharaja when it was imported owing to the influence of Samartha Ramdas.

Vidvan Muthiah Bhagavatar remarked that it was undoubtedly an import and in our concerts it had been sung from the days

of Mookhar Bava. This is a popular Raga with pleasing effect and, if they fettered it by rules, it would interfere with the freedom of artistic expression. No doubt, for Karnatic ragas they must prescribe rules and regulations, but for an imported Raga like Kapi, which had all sorts of sancharas, such restrictions might not be very desirable.

Mr. G. V. Narayanaswami Aiyar opined that the present-day Kapi was neither Karnatic nor Hindustani, and therefore they had to prescribe some lakshana.

The Chairman also agreed and added that they had ten Kritis of Thyagaraja sung in this raga, like "Athade Dhanyudu" and there was also a varna embodying it. (He sang both.) As it was found that Kritis were undergoing transformations at the hands of musicians, it was necessary to fix some rule or lakshana.

Finally, the Conference decided by a vast majority that the following was the lakshana of Hindustani Kapi: the arohana is Sa-ri-ma-pa-ni-sa and the avarohana is Sa-ni-dha-ni-pa-dha-pa-ma-ga-ri-sa. It is a shadja graha Raga, the prayogas Ma-ga-ma (with Antara Gandhara) and Ni-dha-ni (with Kaisiki Nishada) occur in it and that Kakali Nishada is used in the arohana.

KARNATAKA BEHAG.

There was not much disagreement on the svara content of Karnataka Behag as the only composition in this raga is Thyagaraja's "Nenendu Vedakura" which is wrongly classed as Harikambhoji in a number of text-books. This Kriti was effectively sung by Dr. Srinivasaraghavachari and his disciples, Misses Suganthavalli and Vedavalli (daughters of Mr. N. Srinivasachariar) and on hearing it, the Conference unanimously resolved that the arohana of Karnataka Behag was full and its avarohana was Sa-ni-dha-ni-pa-ma-da-ma-ga-ri-ga-sa and that it was a derivative of the 28th mela.

The Conference then adjourned to meet again the next day, when Devakriya, Kannade Gowla, Desakshi, and other ragas were discussed.

THE EIGHTH DAY.

29—12—1933.

Discussion on Raga Lakshanas was agreed to be taken up afterwards, and the Conference discussed resolutions on various subjects relating to the improvement of music and the revival of dancing.

Mr. S. Satyamurti offered the following seven resolutions.

GRAMAPHONE CENSORSHIP.

The first reasolution was as follows:

"This Conference is of opinion that, in order to concerve good music, to keep up standards and to educate public taste on right lines, it is necessary that a Board of Censors should be appointed by the Government, consisting of musical experts and representatives of the public to control and regulate the release of gramophone records."

Vidvan Muthiah Bhagavathar moved it and Mr. P. G. Sundaresa Sastriar seconded. Both of them deplored the deteriorating taste in music and urged that if public taste was to be cultivated up to a high standard the public ear should be fed on good music for which the Censor Board proposed would be absolutely necessary.

The resolution was unanimously passed.

DURATION OF PERFORMANCES.

The second resolution passed by the Conference stated that in the interests of the development of music, it is necessary that no musical performance including Kalakshepams should exceed three hours in duration. It was moved by Mr. T. Lakshmana Pillai and seconded by Mr. Bharatam Narayanaswami Aiyar. The latter said that even the performances of Patnam Subramania Aiyar and Maha Vaidyanatha Aiyar did not exceed three hours.

VARIETY IN MUSIC.

Vidvan T. Lakshmana Pillai moved and Vidwan Muthiah Bhagavathar seconded the next resolution.

"This Conference is of opinion that songs sung in music parties should be of different varieties and in different languages and should be representative of different great composers and especially appeals to musicians singing in South India to sing more songs in Tamil."

Mr. P. S. Sundaram Aiyar doubted whether it would be quite desirable to introduce the restrictions of language and authorship in the field of music. Art should recognise no such limitations and the best productions should be encouraged.

Vidvan Muthiah Bhagavatar replied that they had got in Tamil many compositions comparable in excellence to the songs of Thyagaraja or Kshetrajna and instanced Maha Vaidyanatha Aiyar's 'Ennaththukudaleekayam' in Suddha Saveri. To enjoy music to the fullest extent, listeners should understand the Bhava or meaning, and if they wanted Tamil compositions to come up in larger numbers this resolution should not be opposed. The Chairman agreed and added that there was no antagonism to non-Tamil languages in the resolution, either intended or apparent.

The resolution was carried.

UNIVERSITY DIPLOMA COURSE.

Vidvan Tiger Varadachariar next moved: "This Conference is of opinion that the Diploma course in Indian Music of the Madras University should be made a two-years' course, and that the syllabus should be reframed on a suitable basis."

Mr. P. S. Sundaram Aiyar seconded.

A number of speakers expressed the opinion that in the selection of students for the University course, more emphasis should be laid on their aptitude for music rather than on their educational attainments or qualifications.

The resolution was unanimously passed.

The Conference then adopted the following two resolutions without any discussion:

CITY BROADCAST.

"This Conference is of opinion that the standard of music broadcast from the Corporation broadcasting studio should be suitably raised and requests the Council of the Corporation of Madras to take suitable steps in this behalf.

MUSIC IN SCHOOLS.

"This Conference appeals to the managements of schools and colleges throughout the Presidency to introduce Indian music as an optional subject for boys as well as girls."

SCHOOL OF DANCING.

Vidvan Bharatam Narayanaswami Aiyar then moved and Vidvan Syama Sastri seconded the following resolution which was carried unanimously:—

"This Conference requests the Music Academy to open a school of dancing as early as possible."

The Chairman observed that this was a very popular art which had gone out of use and it was only associations and bodies like the Music Academy that could take up the work of reviving it.

Mr. V. Raghavan supported saying that Nritta in the ancient days occupied the first place in Sangītha and gīta and vadya (the present-day music) were conceived as only aids to dancing.

Mrs. Stan Harding then made a few remarks. She said that she was trying to get a record of the surviving traditions of Natya Sastra in India and for this purpose travelled extensively in Southern India. If the art of dancing was to survive, the artistes must first be suitably rewarded and respected. As regards the ritual dance, she said that it was of vital importance that it should not be transplanted because it had struck roots deep already; they could easily transplant a tender shoot but not a tree. Dancing had played in India from time immemorial a very important part in the worship of God and if it was to be perpetually dissociated from temples, it would be like uprooting an old tree. The private life of the artistes was not a concern of the public. The requirements of the art itself would make it imperative that the artiste should keep away from self-indulgence or excess, as a self-indulgent life is incompatible with the art. The last living exponent of the art she found was the late Jeevaratnam. Both the Kathakali of Malabar and the dance of the south might be said to be in the same position, and the only people who still preserved the finest traditions were elderly men incapable of doing the acrobatic part of the dance. Although there might be no living demonstrator of the art, it could still be preserved, by getting young pupils trained by the old teachers. The first thing necessary to keep up the art was to make the artistes independent in life so that they might be in a position to concentrate on the art. She did not see why, when God was worshipped in the dancing posture, dancing was not considered respectable for males. She then referred to the change of dress of the dancing women, Devadasis. When she came to India 20 years ago, the style was extremely beautiful and charming. Nowadays they used very much heavier material which would impede free movement. She therefore, urged that the old style of dress should be revived. She exhorted the Music Academy to take early steps to revive this art which had now become stagnant by finding out where its tradition survived in its purest form and encouraging its development.

The following resolutions of Mr. V. Raghavan were then unanimously adopted without any discussion:—

Resolved that the Academy do arrange for collecting a library of gramophone records of all the available compositions of the different composers, the different styles of singing of the various Carnatic Sangita Vidvans and the representative playing on the different instruments, stringed, blown, percussion, etc.

Resolved that the Academy do collect a portrait gallery in their premises of all the celebrities in the field of Carnatic music, composers as well as musicians, vocal and instrumental.

Resolved that the Academy do publish a series of books relating to music, each book dealing with one definite subject—kinds of Carnatic compositions, Carnatic composers, Carnatic musicians of the past and of to-day.

Resolved that the Academy in the coming years do arrange each month, besides music performances, regular monthly lectures on definite subjects by competent scholars.

Resolved that the Academy do represent to the Hindu Religious Endowments Board that steps should immediately be taken to see that Devaram, Vaishnava Prabandham, Bharata Natyam, Nagasvaram and other temple musical arts are again made part of the daily offerings to the God in all temples.

Resolved that the Academy do suggest to dramatic societies in Madras that they must employ songs composed by good composers only, songs that are of a high level both in Sangita and Sahitya; and that the same suggestion be made to producers of Tamil singing pictures. The Academy should sponsor Tamil talkie ventures that can preserve wholesale to us the old operatic Tamil literature, the Rama Nataka Kirtanas of Arunachala Kavirayar, the Skanda Purana Kirtanas of Kavikunjara Bharati, etc.

Resolved that the Academy do arrange to teach in their city model girls' music schools not only the classical kritis, varnas, etc., but also something of the rich stock of the folk music and household music of the Tamil land, the national songs of Bharati and such household dances as kummi, kolattam, etc.

The Conference then adjourned to meet again the next day.

THE NINTH DAY.

31—12—33

DISCUSSION ON RAGAS.

The Conference re-assembled at 12-30 P.M. Vidvan Muthiah Bhagavathar took the chair, owing to the unavoidable absence of the President, Vidvan K. Ponnayya Pillai. The lakshana of Raga Devakriya was first taken up for discussion.

At the outset Mr. T. L. Venkataramaiyar described the progress of this raga during the last three or four centuries. He said that Ramamātya, Somanatha, Tulaja Maharaja and Venkatamakhin classed it as a derivative of the 28th Mela (Harikambhoji) with Sa-ri-ma-pa-dha-sa and Sa-dha-pa-ma-ri-sa for its lakshana, so that it tallied with the raga at present known as Suddha Saveri under which a number of compositions like Thyagaraja's 'Darini Telusukonti' are grouped in the modern text-books. But the raga which had been going by the name of Suddha Saveri up to the eighteenth century was similarly an oudava (pentad) but a janya of the 1st Mela (Kanakangi) according to the Sampradaya Pradarsini and the 15th Mela (Mayamalavagoula) according to other authorities. The name Devakriya however existed at the present day but with its ancient form and svara content entirely changed, and was embodied in and remembered by Thyagaraja's kriti 'Nati Mata Marachitivo', the only composition printed under 'Devakriya' in subsequent text-books.

In view of the fact that the oudava in question had come to be now called Suddha Saveri and it would be difficult to displace an established name, Mr. P. S. Krishnaswami Aiyar suggested that this name might be retained but that the old Suddha Saveri of the 1st Mela might be called Devakriya, as otherwise this latter raga would have to go without any name.

Vidvan Bharatam Narayanaswami Aiyar remarked that there was no known composition in the so-called Suddha Saveri of the 1st Mela, and it might not be possible to sing it, bringing out its individuality as a janya of Kanakangi.

Vidvan Umayalpuram Venkatarama Aiyar, said that according to the treatise 'Sangraha Chudamani' by Govinda, Devakriya took Sa-ri-ga-ma-ni for ascent and Ni-dha-ni-pa-dha-ma-ga-ri-sa-ni, in the descent that it was a Nishadantya raga and a derivative of Natabhairavi, the 20th Mela. But in the lakshana gita given by that author, the Sanchara ranged from sa of the third octave to pa of the lower octave. According to modern practice, however, Devakriya was known by the kriti 'Natimata'. (The speaker sang this kriti.)

Vidvan Muthiah Bhagavathar observed that the kriti 'Natimata' did not go according to the lakshana given by Govinda, but took Ri-ma-pa-ni-sa in the ascent and Sa-ni-dha-ni-pa-ma-ga-ri-sa in the descent, that the svaras were those of the 20th Mela and that Ri-ga-ma and Pa-dha-ni-dha-ni and chatusruti Dhaivata also occurred prominently. It was not known exactly what raga Thyagaraja meant it to embody as Svararnava said to be relied on by him was lost to them now.

Vidvan Shermadevi Subrahmanya Sastriar said that although undoubtedly the kriti 'Natimata' was very beautiful, its raga could not be rightly called Devakriya, as Dikshitar composed two kirtanas 'Sri Guruguha Tharayasu mam' and 'Sri Vatukanatha' giving them the authoritative name of Devakriya with the seal at the end. The difference being only in name he urged that this unimpeachable authority might be accepted and the name 'Devakriya' adopted for the raga now going by the name of Suddha Saveri.

Mr. V. Varahanarasimhacharlu brought out an old Sanskrit treatise in which Devakriya was described as a Shadava (six svaras) raga with Sa-ri-ga-ma-dha-ni-sa in the ascent and Sa-ni-dha-ma-ga-ri-sa in the descent, with a footnote that the lakshana Sa-ri-ga-ma-ni-dha-ni and Ni-pa-dha-ma-ga-ri-sa-ni was prevalent in the Andhra country. This somewhat tallied with Sangraha Chudamani.

Mr. T. V. Subba Rao suggested that the raga now called Suddha Saveri embodied in compositions like 'Darini' might continue under that name as it had been coming down like that for over a century. As for Devakriya, he said, the raga embodied in 'Natimata' might continue to go by that name, as a derivative of the 22nd Mela, as in the case of Dilipaka and Natachintamani.

Mr. P. S. Sundaram Aiyar observed that from the discussion there seemed to be two schools of musical thought, one represented by Dikshitar and the other by Thyagaraja. Mr. T. L. Venkatarama Aiyar denied it saying that there was only one school that all the three chief composers followed.

Vidvan Muthia Bhagavathar said that it was now too late to change the name of the present Suddha Saveri as it was fixed by modern practice. As for Devakriya of 'Natimata', it was a very welcome addition to our musical lore given to us by Sri Thyagarajasvami along with so many other ragas like Chenchukambhoji, Kharaharapriya, etc., invented or brought out by him. So he advised the Conference to fix the lakshana of Devakriya according to this kriti 'Natimata' and record the fact about the change of the old Devakriya into Suddha Saveri.

The Conference agreed that the ancient Devakriya became the present Suddha Saveri and that its lakshana was as follows:—It is in the 20th Mela with many chatussruti Dhaivata prayogas like Bhairavi (Gandhara also being the one met with in Bhairavi); there is also the chaya of Kharaharapriya; its arohana is Sa-ri-ma-pa-ni-sa and its descent Sa-ni-dha-ni-pa-ma-ga-ri-sa with Ri-ga-ma and Pa-dha-ni as characteristic prayogas; it is a Bhashanga raga.

Kannada Goula

Mr. T. V. Subba Rao next started the discussion on Kannada Goula and said that it was a derivative of the 22nd Mela with Sa-ri-ga-ma-pa-ni-sa in the arohana and Sa-ni-dha-pa-ma-ga-sa in the avarohana.

Mr. Umayalpuram Venkatarama Aiyar pointed out that both the Sangita Sampradaya Pradarsini and Sangrahachudamani put it as a janya of the 22nd mela with Sa-ga-ga-ma-pa-ni-ni-sa and Sa-ni-ni-dha-ma-ga-ga-sa in the arohana and avarohana respectively.

Vidvan Muthiah Bhagavatar observed that in another authoritative work he found this raga described as a derivative of the 28th Mela (Harikamboji), but in the majority of text-books it was classed under the 22nd Mela.

There being difference of opinion as to the parent of this raga, Thyagaraja's Kritis 'Orajupu' and 'Sogasujuda' which were classed under it were then sung one after another by the vidvans. It was observed from the renderings that the former song took a clear Sadharana Gandhara but in the latter the usage of Antara Gandhara was apparent. There was also difference of opinion as to the other aspects of lakshana and the further consideration of the raga was adjourned to to-day to enable the experts to consult authorities.

A Paper

What system do we follow ?

Veena Vidvan L. Subrahmanya Sastriar of Shermadevi then read a long paper of 15 printed pages on Indian Music—secrets of musical subjects, dealing with the history of music from the time of Sarangadeva of the Ratnakara (13th century) through the times of Somanatha, Ramamātya and Venkatamakhin down to the present day. What the vidvan attempted to prove by means of this paper was that Venkatamakhin was the grammarian of the musical system existing at the present day, that his lakshana gitas represent the authoritative code relating to raga svarupa, that Thyagaraja, Dikshitar and Syama Sastri were all disciples of Venkatamakhin's school, that after Thyagarajasvami these valuble gitas were lost for a

while owing to lack of proper knowledge regarding lakshana and lakshya and that there was definite evidence to show that all these gitas were in vogue some 50 years ago. He stated that Venkatamakhin was the inventor of the present Mela and the scheme, that Govinda subsequently introduced certain modifications into it with neither authority nor the least understanding of the former's essential principles, that this Govinda whose time and whereabouts were not known was responsible for some unwelcome revolutions in musical grammar observed during the confusion following the death of Thyagaraja. A music vidvan Thatchur Singarachariyar who wrote a number of books (about the end of the last century) closely followed Govinda and the musical literature brought out in modern times represented mere distorted editions of these books; Singarachariyar with all his greatness could not get at Venkatamakhin's original because it was hidden in Kumbakonam Matham. Sastriar then referred to the vexed question of srutis and urged the desirability of expert bodies discussing the theories which he elaborated.

Lastly, he said that mere musicians and technical experts without the knowledge of musical history are not so important as the grammarian who would define the facts of musical experience, that music is not politics to be decided by the ballot box, that the tendencies of sabhas was to stray away from the sound principles enunciated in authoritative treatises, that there should be real zeal for the search of truth and that multiplicity of conferences would not be of much use. Finally, he appealed to the University authorities to pay some attention to these vital points and stated that if an opportunity was given to him, he would practically demonstrate the beauties of Venkatamakhin and the practical value of his melakartha scheme and lakshana gitas.

(It must be noted here that it was felt by some vidvans in the conference that some of the points raised by the lecturer were open to criticism and that all his theories were not universally accepted.)

Mr. P. S. Krishnaswami Aiyar suggested that in view of the importance of the points raised in the paper, it might be widely circulated and the matter discussed thoroughly later on. This suggestion was seconded by Mr. P. S. Sundaram Aiyar, supported by Vidvan T. Lakshmana Pillai, and unanimously agreed to. The Conference then adjourned to meet next day.

Violin Competition.

In the morning there was a competition in violin, with Vidvan Syama Sastri, P. Ramakrishnayya Pantulu and Venkataswami Naidu as judges. There was a young girl of 9 years among the competitors. The talent displayed was admitted to be of a high order; results were announced on Monday.

Competitions in Music.

Vocal music competition for males was conducted on Thursday morning in the Music Conference pandal. Four competitors presented themselves for test, the judges being Vidvans Seshaiyangar, Chembai Vaidyanatha Bhagavatar and Mr. P. S. Krishnaswami Aiyar of Calicut. Each competitor sang one varna, two kritis and rendered the alapana of two ragas.

Competition in Veena-playing, open to both ladies and gentlemen, was also held. There were eight entries, of whom four were ladies. The judges were Vidvans Shermadevi Subrahmanya Sastriar, Tiger Varadachariyar and Muthiah Bhagavatar. Each competitor played the pieces asked for and in the rendering a high level of talent was displayed.

A Correction.

In the decision of the conference regarding Karnataka Kapi on the 28th instant, the avarohana was, owing to a slip, printed as Sa-ni-dha-pa-ma-ga-ri-sa; the correct avarohana is Sa-ni-dha-pa-ma-ga-ma-ri-sa.

THE TENTH DAY.

1—1—1934.

DISCUSSION ON RAGAS.

The Academy Conference re-assembled at 12-30 p.m., with Vidvan K. Ponnayya Pillai in the chair when the lakshanas of four ragas were discussed and two papers were read.

KANNADA GOULA

The consideration of this raga which was discussed in part on the 30th ultimo was resumed, and after some more discussion the conference decided that its arohana was Sa-ri-ga-ma-pa-ni-sa and its avarohana Sa-ni-dha-pa-ma-ga-sa, and that it was a derivative of the 22nd Mela (Kharaharapriya).

DESAKSHI

Vidvan Muthiah Bhagavathar starting the discussion on the lakshana of this raga, said that it claimed no current compositions. The only piece which he knew in Desakshi was a gita by Purandaradas which sounded as a janya of the 28th mela. He consulted a number of treatises and found that four books treated about this raga. In Bharatalatakalpavalli it was described as a derivative of the 35th Mela with Shatsruti Rishaba taking Sa-ga-ma-pa-dha-sa and Sa-ni-dha-pa-ma-ri-sa, whereas Singaracharlu's work and Sangitachandrika as also Sangita gunadusyam classed it as a janya of the 28th Mela with Sa-ri-ga-ma-pa-dha-sa and Sa-ni-dha-ma-ga-ma-ri-sa. But the Purandara gita showed that its ascent was Sa-ri-ga-pa-dha-sa and descent Sa-ni-dha-pa-ma-ga-ri-ga-sa (Harikambhoji) which seemed to be the correct lakshana so far as the raga was current in practice. It was also found in Sangita Sarvartha Sarasangraha, prior to the Pradarsini.

According to Mr. Varahanarasimhacharlu, Desakshi was a derivative of the 29th Mela, but different sancharas were given in different text-books.

Mr. T. L. Venkatarama Aiyar stated that according to Sangita Sampradaya Pradarsini, there were two ragas called 'Narayana Desakshi' and 'Saila Desakshi', one being a derivative of the 29th Mela and the other the 35th melakarta raga itself. There were a number of gitas and prabandhas in the former which was sampurna both ways.

The Chairman asked if any Vidvan knew any compositions in this raga, and Mr. Radhakrishna Bhagavathar sang the Ashtapadi song beginning with 'Stanavinihita' and Mr. Anantakrisnna Aiyar gave a rendering of Dikshitar's 'Sri Sulinim'. It was observed that these renderings savoured of Bilahari.

Mr. T. V. Subba Rao opined that the Dikshitar song recited was not in Desakshi as that name was not found mentioned by the composer in the kirtana itself as was usual with him. The correct view according to him was that Desakshi was a janya of Harikambhoji, and there were many Purandaradas's kritis and gitas to support this view.

There being such wide difference of opinion among the experts present and as there were no current songs forthcoming on this raga, the consideration of its lakshana was adjourned.

BALAHAMSA

Dr. T. Srinivasaraghavachariyar led the discussion on Balahamsa, stating that its lakshana was Sa-ri-ma-pa-dha-sa in the arohana

and Sa-ni-dha-ma-ri-ma-ga-sa in the avarohana, with a special usage of Ma-ga-ri-sa; and this lakshana was borne out by a number of Thyagaraja's compositions.

Mr. P. S. Krishnaswami Aiyar opined that the usage of Ma-ga-ri-sa was found in Dikshitar's compositions, but not in those of Tyagaraja, so far as he knew. In the latter's kritis, Sa-ri-ga-sa frequently occurred. (He sang 'Ninnubasi' to illustrate his point.)

Vidvan Radhakrishna Bhagavatar then sang Tyagaraja's 'Dandamu Pettenura' and stated that according to it, the descent was Sa-dha-ni-pa-ma-ga-ga-ri-sa.

Vidvan Muthiah Bhagavatar observed that, according to his pātham of 'Dandamu Pettenura' and other Thyagaraja kritis in this raga, the arohana would be Sa-ri-ma-pa-dha-sa and the avarohana Sa-ni-dha-pa-ma-ga-ri-ga-sa, the grouping Sa-ri-ga-ma-pa-ma-ri also occurring now and then. As Sa-ri-ga-ma and Ma-ga-ri-sa prayogas were used by both Thyagaraja and Dikshitar, he proposed that these might be regarded as arsha prayogas.

Mr. G. V. Narayanaswami Aiyar stated that he had heard many kritis of Thyagaraja and Patnam Subrahmanya Aiyar in this raga, but could not find this Sa-ri-ga-ma usage in any of them. Mr. T. L. Venkatarama Aiyar replied that this prayoga was to be seen in the gitas embodying the lakshana of the raga. Vidvan Muthiah Bhagavathar supported the previous speaker saying that he had learnt a number of kritis, varnas, and javalis in this raga and found this particular usage occasionally prevalent. Mr. T. V. Subba Rao was against Sa-ri-ga-ma prayoga.

Misses Sugandhavalli and Vedavalli then sang Thyagaraja's kriti 'Thallidandrulu', and on this rendering and that of the other songs sung earlier, the Conference decided that Sa-ri-ma-pa-dha-sa and Sa-ni-dha-pa-ma-ri-ma-ri-ma-ga-sa were the arohana and avarohana of Balahamsa respectively, that Ma-ga-ri and Sa-ri-ga-sa were characteristic usages; it is a janya of the 28th Mela (Harikambhoji): and that Sa-ri-ga-ma was an arsha prayoga found in the ancient compositions.

As regards Ma-ga-ri-sa usage, Dr. Srinivasaraghavachariyar gave an interesting story. It appears that when Thyagaraja sang a kriti with this group of notes, the first of his sishyas respectfully pointed out that it did not seem to be sastraic. The saint directed this disciple to see the Vyasakataka or some such old treatise; and it was found that this particular usage was authorised in that book. On this, the Svami seems to have remarked that unscientific usages could not escape his lips.

EESAMANOHARI

There was not much of disagreement as regards the arohana and avarohana of this raga, but the dispute related to the tonal value of the Nishada occurring in it.

Vidvan Muthiah Bhagavatar sang Dikshitar's "Ananta balakrishna" and Thyagaraja's 'Sri Janaki' and pointed out the Kakali Nishada occured clearly in the former while in the latter it was certainly touched though not with emphasis. Mr. T. L. Venkatarama Aiyar observed that in the usage Sa-ni-sa, the Nishada was always Kakali.

Dr. T. Srinivasaraghavachariyar and Mr. P. S. Sundaram Aiyar and Vidvan U. Venkatarama Aiyar were against the usage of Kakali altogether, whether clear or shadowy, while Messrs. G. V. Narayanaswami Aiyar, Varahanarasimhacharlu and T. V. Subba Rao were inclined to allow an alpa prayoga (shadowy usage) for this note, the rest of the vidvans favouring the use of a clear-cut Kakali Nishada.

Thyagaraja's 'Manasa Srimachandruni' was also sung with a view to discover this elusive note, and it was given out by Vidvan Radhakrishna Bhagavatar that it occurred in the arohana while Kaisiki Nishada was in evidence in the descent.

The Conference finally decided that Eesamanohari took Sa-ri-ga-ma-pa-dha-ni-sa in the arohana and Sa-ni-dha-pa-ma-ri-ma-ga-ri-sa in the avarohana, that it was a derivative of the 28th Mela, and in the usage Sa-ni-sa Kakali Nishada occurred.

MUSICAL NOTATION AND SRUTIS, ETC.

Mr. P. G. Sundaresa Sastriar concluded his paper on musical notation. He suggested a number of signs, horizontal and vertical lines, dots, commas, crescents and other dis-

tinguishing marks to indicate tala, kala, sthayi and other elements of music, many of which are not found in any text-books.

ANOTHER PAPER

Mr. P. S. Sundara Aiyar then read the paper written by Vidvan Radhakrishna Bhagavathar on Srutis, Gramas and Murcchanas.

The Conference then adjourned to meet next day.

COMPETITION RESULTS

The following were the results of the Competitions (Vocal, Veena and Violin) held during the Music Conference Session:—

Vocal for Ladies: (1) Sri R. Brihadambal; (2) Sri S. Santa Bai.

Vocal for Gentlemen: (1) Sangita Bhushana D. Sriramamurti, Annamalai University; (2) Not awarded.

Veena: (1) Sri Subbamma, Mysore; (2) Sri Sarojini Devi, Guntur.

Violin: (1) Sri V. N. Tulasi Bai, Madras; (2) Not awarded.

A separate function for the award of medals to the winners of the Ashtapadi and the Conference Competions (Vocal, Veena and Violin) was announced at 2-30 p. m. on Tuesday the 2nd January 1934 at the Conference Pandal behind Ripon Buildings, People's Park.

THE ELEVENTH AND LAST DAY.

2—1—1933.

Revival of Bharatha.

The Academy Conference re-assembled at 12-30 p. m. with Vidvan K. Ponnayya Pillai in the chair.

Bharata Vidvan Nallur Narayanaswami Aiyar delivered a lecture on the "Art of Bharata—the Indian dance." He explained at length with numerous examples the three branches of this art, namely, Bhava, raga and tala which could be fully expressed only in this particular art. Rasa, in its technical and all-round sense, was the ineffable bliss which manifested itself in the nine emotions or Nava rasas. He further explained the ramifications of rhythm and melody in relation to dancing. The revival of that art would give the proper and necessary emphasis to bhava the expression of which was wanting in modern times. He concluded by an appeal for reviving the glorious art which required the simultaneous expression of the three component elements of Bharata.

'Bala Kokil'—A New Instrument.

A new musical instrument constructed like an oblong box with two sets of wires fixed thereto by two rests, invented by Mr. N. S. Arunachala Aiyar was exhibited before the Conference. It was operated with a short cylindrical wooden piece and a plectrum of wire or pointed wooden pencil. Its manipulation was on the lines of the Gottu Vadyam, but its dimensions were much smaller.

Discussion on Ragas—Suddha Desi.

Discussion on ragas was then resumed, Suddha Desi being the first taken up. There was no disagreement either as to its parent Mela or its arohana and avarohna, but difference of opinion manifested itself as to the character of the Dhaivata used in it. To decide this point, the existing well-known musical compositions were asked to be sung by the Vidvans present.

Vidvan Muthiah Bhagavatar sang Thyagaraja's kritis 'Endu Kougalintura' and 'Raghunandana'. It was found that though the former took Chatussruti Dhaivata, the latter composition contained the Suddha variety thereof. The Bhagavatar explained that according to Sangita Chandrika, Gunadusyam, Bharatalatakalpavalli and Sangita Koumadi, this raga belonged to the 22nd Mela, whereas Singaracharlu's book alone classed it under the 20th Mela (which took Suddha Dhaivata). The usage of this flat Dhaivata seemed to him to be a subsequent innovation not authorised by ancient musical texts or practice.

Vidvans Tiger Varadachariyar and Lakshmana Pillai and Messrs. P. S. Krishnaswami Aiyar and G. V. Narayanaswami Aiyar agreed with this view, while Vidvan Umayalpuram Venkatarama Aiyar advocated Suddha Dhaivata on the authority of Govindacharya.

The Conference decided by a very large majority that Suddha Desi was a derivative of the 22nd Mela (Kharaharapriya) with Sa-ri-ma-pa-dha-ni-sa in the arohana and Sa-ni-dha-pa-ma-ga-ri-sa in the descent.

Kannada.

This raga which is different from the well-known Kannada of stage fame had, according to Vidvan Muthiah Bhagavatar, who led the discussion thereon, two sorts of sanchars one being Sa-ga-ma-pa-ma-dha-ni-sa and Sa-ni-sa-dha-pa-ma-ga-ma-ri-sa, the other being Sa-ri-sa-ga-ma-pa-ma-da-ni-sa and Sa-ni-sa-dha-pa-ma-ga-ma-pa-ga-ma-ri-sa. Mr. M. S. Ramaswami Aiyar considered the first sanchara sufficient as it included the

second also in its scope, the second not being substantially different from the first.

Mr. P. S. Krishnaswami Aiyar pointed out that both the Gandhara and the Dhaivata should be pronounced long to bring out its characteristic raga bhava.

Mr. T. L. Venkatarama Aiyar raised another point, *i.e.*, that there was a usage of Ri-ga-ma in the higher octave and sang Dikshitar's 'Somam Sirodhruta' in illustration of his point.

Mr. Radhakrishna Bhagavatar raised the question of Nishada and was very emphatic that it was Kaisiki and sang 'Bhaja re' to prove it. The Chairman, on the other hand, sang the abstract raga and explained that Kakali Nishada alone would give the chaya of the raga. The latter view prevailed.

It was finally decided that the arohana of Kannada was Sa-ga-ma-pa-ma-dha-ni-sa and the avarohana Sa-ni-sa-dha-pa-ma-ga-ma-ri-sa, the Gandhara and Dhaivata being pronounced long; Sa-ri-ga-ma and Ga-ma-pa-ga-ri-sa were regarded as exceptional usages; the raga was classed under the 29th Mela (Dhira Sankarabharana).

BRINDAVANA SARANGA.

There were not many widely known compositions in this admittedly imported raga, and Vidvan Muthiah Bhagavatar stated that except for the touch of Sadharana Gandhara and a shade of Kakali Nishada this raga would sound like Madhyamavati; it was a derivative of Karaharapriya mela (22nd) and took Sa-ri-ma-pa-ni-sa in the ascent and Sa-ni-pa-ma-ri-ga-sa in the descent. As for the presence of the Kakali Nishada, the Bhagavatar said, it was clear from the kirtana of Dikshitar in this raga. The facts that this was originally a Hindustani raga, that Dikshitar imbibed the Hindustani style in his childhood and that a northern raga called Sarang took a clear Kakali Nishada in the ascent lent support to this view. The Gandhara svara was introduced by the southerners to distinguish the raga from Madhyamavati on one side and Sriraga on the other.

Patnam Subrahmanya Aiyar's 'Sarasiruhanayana Srirama,' and Dikshitar's 'Soundararajam asraye' were then pressed into service to find out whether the theory of Kakali Nishada was borne out by current practice. It was observed that it was absent in the former and existed in the latter particularly in the arohana. On the basis of the former song a section of the Conference advocated Sa-ga-ri-ma in the arohana.

Mr. T. L. Venkatarama Aiyar quoted the authority of Venkatamakhi to prove that in the usages Ga-ri-sa and Ga-sa the Gandhara was not clear but only very slight and that the note that distinguished this raga from Madhyamavati was the Kakali Nishada. He sang 'Soundararajam' in illustration of his point. Vidvan Muthiah Bhagavatar supported him saying that he knew a Devarnama in this raga which revealed the presence of this note in a pronounced manner.

A large majority were, however, against this view and expressed themselves in favour of Kaisiki Nishada and clear-cut Sadharana Gandhara occurring in the raga, and the Conference accordingly decided that Brindavana Saranga was a derivative of the 22nd Mela with Sa-ri-ma-pa-ni-sa in the arohana and Sa-ni-pa-ma-ri-ga-sa in the avarohana.

KANNADA BANGALA.

The paucity of any authoritative compositions in this raga probably accounts for the complete unanimity that prevailed in regard to its lakshana, which was deduced from the song of Thiruvottiyur Thyagayyar beginning with the words "Ilalona Niku Sariyevvarayya", *i.e.*, that it was a derivative of the 15th Mela (Mayamalavagoula) with Sa-ri-ma-ga-ma-pa-dha-sa in the ascent and Sa-dha-pa-ma-ga-ri-sa in the descent.

A PAPER ON GAMAKAS.

Mr. V. Varahanarasimhacharlu then read a paper on Gamakas, in which he advocated the 15 authorised gamakas of the classical authors and stated that the so-called Dasavidha Gamakas of the modern text-books represented a wrong classification and nomenclature. He also opined that the signs used by Subbarama Dikshitar were too many and proposed the introduction of 5 new signs (to represent the authorised 15

gamakas) in their place, *viz.*, for Kampita, Ahata, Ullasita, Kuralam and another.

The Conference then adjourned to meet next day for the last sitting of the session.

CLOSING DAY'S PROCEEDINGS.
3—1—1934.

The concluding sittings of the Madras Music Conference organised by the Madras Music Academy were held on 3-1-34 afternoon when the medals to the successful competitors in the competitions held during the Conference, were given away by Lady Raman. Vidvan K. Ponnayya Pillai, the President, was in the chair.

Mr. K. S. Viswanatha Sastri, Secretary of the Academy, after giving details of the competitions held by the Academy, requested Lady Raman to hand over the medals.

The following were the prize-winners:—

Ashtapadi competition: First prize—Srimathi M. P. Rajam; second prize—Srimathi V. N. Thulasi Bai; consolation prize—Jayalakshmi.

Vocal Music (Ladies): First prize: Srimathi R. Brihadambal; second prize: Srimathi Santha Bai.

Violin (Ladies): First prize: V. N. Thulasi Bai.

Vocal (Gentlemen)—First prize: Sangeetha Bushana Sriramamurthi Pantulu.

Veena—First prize: Srimathi Subbamma (Mysore); second prize: Srimathi Sarojini Devi (Guntur).

Lady Raman, after distributing the prizes, wished the Academy all success and hoped that ere long the Academy would be able to have its own building. She also hoped that all the Vidvans in the Presidency would co-operate with the Academy.

President's Concluding Remarks.

Vidvan K. Ponnayya Pillai, in the course of his concluding address, said that he very much appreciated the interest which Vidvans took in the discussions. The papers read were interesting and he would recommend that they be published in the journal and the ideas put in them be translated into action. He was glad that the Academy was giving due prominence to Natyasastra. He finally hoped that the resolutions passed by the Conference would be adopted by the Vidvans in their performances not only in the Academy but also elsewhere. It was only then that their efforts would be compensated. He thanked the Committee for giving him an opportunity to participate in the Conference.

Dr. U. Rama Rao proposed a hearty vote of thanks to Lady Raman for giving away the prizes and to Vidvan K. Ponnayya Pillai, their President. He also thanked the volunteers under the leadership of Mr. G. K. Seshagiri for the great assistance rendered by them.

The Academy he said, was having the Conference solely for the purpose of improving music and their chief work lay in the discussions and he very much regretted that several Vidvans had not participated in the discussions though they were in town.

Dr. Rama Rao appealed to all Vidvans in the Presidency to help the Committee, to make it a real academy of Vidvans.

Mr. S. Satyamurti said that the Academy had achieved something of which it could be proud. It had raised the status of musicians and he earnestly hoped that the appeal of Dr. U. Rama Rao would not go in vain.

Vidvan L. Muthiah Bhagavatar, Vidvan Tiger Varadachariyar, Vidvan Parupalli Ramakrishna Pantulu and Vidvan T. Lakshmana Pillai also thanked the Academy for its comfortable arrangements to lodge the Vidvans.

Mr. K. S. Viswanatha Sastri thanked the Corporation authorities for allowing them the use of the grounds, the press and the police for their help in making the Conference a success.

With the singing of mangalam, the Conference terminated.

In the evening, there was a musical entertainment by Vidvan Ponnayya Pillai (vocal) Mr. Papa Venkatarama Aiyar (violin), and Mr. Tanjore Vaidyanatha Aiyar (mridangam).

BOOK REVIEWS

BY

K. V. RAMACANDRAN

Ghanam Krishna Aiyar (With the text of 57 compositions and a list of 73 compositions of Krishna Ayyar); Gopalakrishna Bharati (with an appendix of 26 songs) and Mahā Vaidyanātha Aiyar. In Tamil by Mahāmahopādhyāya Dākṣiṇātya Kalānidhi Dr. U. V. Svaminatha Aiyar. Copies to be had of the author, Thyagaraja Vilasam, Pillaiyar Koil Street, Tiruvettesvaranpet, Madras. Prices As. 8, As. 8 and As. 6.

I

GHANAM KRISHNA AIYAR.

In this brochure the Mahāmahopādhyāya gives an account of the life and times of Ghanam Krishna Aiyar, the well known composer in Tamil, who was no other than the maternal grandfather of the biographer's father.

Ghanam Krishna Aiyar learnt music under the great Master Ādippayya among whose disciples were some of the greatest musicians of the age, in particular, Syāma Sastri and Pallavi Gopala Aiyar. At the time, a famous exponent of the Ghana mode appeared on the scene, in the person of Bobbili Kesavayya, and under his guidance Krishna Aiyar mastered the intricacies of that style of singing, within a very brief period, to the amazement of Kesavayya himself. From now Krishna Aiyar's position among contemporary musicians was assured, and patrons vied with one another in securing his allegiance. Notable among these were the Mooppanar of Kapisthalam, Prince Amarasimha at Tiruvidaimarudur and Kacchiranga and Kalyāṇaranga of Udaiyarpalaiyam. The Mooppanar made himself remembered by supplying butter to this Krishna during his early arduous rehearsals. Touching was the friendship between Amarasimha and Krishna Aiyar; already the previous evening, he had taken leave of him, prior to his departure for Udaiyarpalaiyam, but early next morning found Krishna Aiyar bidding him farewell again through a song in Udaya Raga, bringing tears to the eyes of Amarasimha. If Krishna Aiyar had cared, he could have chosen his patron from among the kings of the land, but Krishna Aiyar preferred the appreciation of Kacchiranga to fame outside. Kacchiranga's appreciative nod was in his estimation worth several kingdoms. The role played by these Zamindars in troublesome times in encouraging art and letters is a bright chapter in the history of art and letters. It was an age of genuine piety; and Krishna Aiyar's hold on his patrons was complete; if some temple needed renovation, he had just to put it into a song and sing it and the thing was done. Ripe in age and rich in honours, Krishna Aiyar passed away, but his songs are still sung, especially by the artistes of the nautch.

II

GOPALAKRISHNA BHARATI.

When Krishna Aiyar was at Ṭiruvidaimarudur, a certain ungainly young man was mastering the rudiments of Hindustani Music under a north Indian musician named Ramadas, a protege of Amarasimha, and those of Carnatic music under Krishna Aiyar; the young man was no other than Gopalakrishna Bharati who found such consummate use for his musicial knowledge, later on when he improvised his immortal Nandan Charitram. In the beginning of his career the Mahāmahopādhyāya apprenticed himself to Bharati; a little later he had to give up his music lessons because his Tamil preceptor Vidvan Meenakshisundaram Pillai—'the arch-enemy of Music'—as Bharati styled him, did not approve of it. But even

the arch-enemy who had consistently denied a preface to Bharati's opera even when the latter beseeched him for one, suddenly became a convert and volunteered him the preface of his own accord, after he heard Bharati sing once. Purists like Arumukha Navalar hastened to honour Bharati. Notwithstanding the jibes of pedants who did not approve of his literary methods, Bharati's contemporary popularity was amazing; it persists even to-day, though his music has suffered at the hands of uncultured adapters.

The Tamil genius, neither clannish nor parochial, combines a fine sensibility and an eclectic aestheticism, and responds to the finer elements of other cultures in fulfilling itself; Bharati was the artistic embodiment of the Tamil genius. The sandal is said to derive its boquet from the fragrance of diverse flowers; even so in Bharati's work, is an interplay of subtle refinements and intangible influences, synthesised from diverse cultures. Bharati was a master of expression—literary and musical, equally at home in 'tearing the decree of fate' or penning a dainty miniature of little girls' dancing as in the following:—

> சாந்துப்பொட்டு தளதளென்ன நல்ல
> சந்தன வாடை குமுகு மென்ன
> ந்தலழகுக்காரி யெல்லாம் காலைக்
> குவித்து கும்மியடியுங்கடி.

Nandan Charitram was the parable of his own soul, intensely felt and imperishably expressed. He had, besides, a rich vein of drollery, as witness this mock description of Siva:—

"Why indeed did you choose this eccentric one, Oh Uma! At the sight of Tripuras he just grinned; when he saw Manmatha he just blinked. If in his senses, he seeks you; otherwise he stands on one leg. Why indeed did you select this mad one?"

It is interesting that an European was, in some measure, responsible for bringing out the first edition of Nandan Charitram. One Kandappa Chettiyar financed for the publication. Apparently there was no non-brahmin movement in those days. It is a pity that the original music of Bharati is being rapidly lost. The music Acadmeny could not do better than publish Nandan Chritram as it was intended to be sung by the author, in suitable notation.

III

Maha Vaidyanatha Sivam.

Nearly fifty years have elapsed since the passing of Mahā Vaidyanātha Sivam. Contemporary passions and controversies have long been at rest; now is perhaps the time to attempt a critical estimate of the achievements of the famous tenor, certainly one of the most remarkable personalities of the last century, about whom there has been greatest diversity of opinion, the musically learned and intellectual section damning him with faint praise and the less learned and uninitiated acclaiming him an incarnation. A Pandara Sannidhi, in whom the genuine Saivaite fervour of Mahā Vaidyanātha Aiyar struck a sympathetic chord and who succumbed to the magic of his voice, was the person who bestowed the title 'Mahā' on Vaidyanātha Aiyar of Vaiyaccheri—a title responsible for the impression that the recipient was head and shoulders above his brother artists and that there was no one else who deserved such a title during his time, before or since. Did Mahā Vaidyanātha Aiyar really tower over his contemporaries by proven accomplishment?

Ramaswami Sivan, the elder brother of Mahā Vaidyanātha Aiyar, was an excellent man in his own way, learned and pious. His elegy on his brother is a monument of his grief and powers of literary expression in Tamil; and his monograph 'Mahā Vaidyanātha Vijaya Sangraham', which is an elegy in prose, was motivated by his sense of bereavement and loss, more than by a desire to perpetuate the achievements of his brother. Ramaswami Sivan ardently worshipped his brother on whom his influence, if it was not exactly sinister, was at least unhealthy; and to that extent Mahā Vaidyanātha Aiyar was unfortunate in his brother. Ramaswami Sivan with his severe Tamil scholarship fed exclusively on the lives of Saints and the literary fare of Periya Purāṇam and Tiruvilaiyadal Purāṇam was not unlike Don Quixote nurtured exclusively on heraldic literature and like him he developed many complexes chief among which was the victory complex,

Mahā Vaidyanātha Aiyar was a prodigy and he brought some unique gifts to bear on his musical art; but the excited imagination of Ramaswami Sivan peopled by Sambandha, Banabhadra and Banabhadra's wife and their miraculous exploits saw in his brother's music those miracles reduplicated. Where other people saw music of enthralling beauty, Ramaswami Sivan could not help seeing a victory. He believed his younger brother was some kind of musical warrior predestined to win in every musical joust and tournament, whatever the odds; and he could not think of music except in terms of the battle. If Mahā Vaidyanātha Aiyar went forth to sing, it was in fulfillment of 'dik-vijaya'. If there flourished some remarkable musician in some corner of the peninsula he had been created in the opinion of Ramaswami Sivan for the sole purpose of being vanquished and subjugated by his younger brother—a curious aberration of brotherly affection but which Mahā Vaidyanātha Aiyar in his reciprocal devotion to the elder brother, at least tolerated, if he did not encourage it.

It was an age of high musical achievement: the standard of Subbarayar of Bikshandarkoil was still fresh in men's memory—even Mahā Vaidyanātha Aiyar would not ordinarily sing Sahana out of respect for Subbarayar's inimitable exposition of it; and men like Vaithi the elder and Vaithi the younger(of Sivaganga), Patnam Subrahmanya Aiyar, Krishna Aiyar of Kunnakkudi and Raghava Aiyar of Coimbatore were redoubtable musicians of proven and substantial merit and achievement beyond cavil. Victories over these remarkable musicians, spectacular or otherwise, were neither easy nor possible as Ramaswami Sivan fondly imagined; contests, if there were any at all, could only lead to situations similar to that between the mountain and the squirrel. One may readily admit that among his contemporaries, Mahā Vaidyanātha Aiyar's was the most gifted voice; and that few could sing to his pitch or emulate him in speedy execution or reduplicate the festoons of clustered svaras and the highly ornate expression that his voice predisposed him to. But neither could Mahā Vaidyanātha Aiyar reproduce the neat arabesques of Periya Vaithi's Pallavi in the fourth diminution; nor imitate the intricate patterns of Chinna Vaithi; nor recapture the rich epic style of Raghava Aiyar nor the sophisticated elaborations of Patnam Subrahmanya Aiyar, though all these great musicians commanded few natural advantages, but had an excess of defects to overcome. Of Vaithi the elder it is said that his voice was so voluminous that he had to requisition a special drone of Thuruthi and Othu in place of the Tambura; and that it would effortlessly regale an audience of several thousands without an amplifier. Further Kunnakkudi Krishna Aiyar and Patnam Subrahmanya Aiyar have, in their compositions, wrought things of beauty which are a joy even to-day and which enable posterity to measure and appraise the genius and art of these great musicians. No one disputes the brilliance of Mahā Vaidyanātha Aiyar, but how many of his compositions would bear repetition to-day? It was Patnam Subrahmanya Aiyar —a victim of one of the alleged victories— who retorted "Why stray so far away from the field to conquer people, when there were several nearer home (probably in the same street) waiting to be conquered?" or words to that effect. These conquests therefore are perhaps the least important among the achievements of Mahā Vaidyanātha Aiyar.

The Mahāmahopādhyāya describes a contest between Mahā Vaidyanātha Aiyar and Vaithi the younger and elder of Sivaganga umpired by a certain Vainika named Chinnayya Bhagavatar. In singing Nata, Vaithi the younger is said to have blundered, while Mahā Vaidyanātha Aiyar who had a theory as to how Nata ought to be sung, sang it correct; obviously the Vainika Chinnayya Bhagavatar approved of Mahā Vaidyanātha Aiyar's version. Later Mahā Vaidyanātha Aiyar sang a certain Raga which even Vaithi the elder was unable to recognise till he was told it was 'Chakravakam' by Mahā Vaidyanātha Aiyar who added that its structure had been defined in the Sangita Ratnakara. In Ramaswami Sivan's version of the same incident, it was a contest not only in singing but also in *theoretical discussion* as well and that the the Rishabha and Dhaivata of Nata were the issues and that even after several repetitions the two

Vaithis could not follow the Raga and when Chinnayya Bhagavatar asked Mahā Vaidyanātha Aiyar to sing it more explicitly, in terms of Svaras, to enable the antagonists to follow it, Mahā Vaidyanātha Aiyar replied that it was not proper to teach disputants in public; at this, Vaithi the elder admitted that he was not well up in theory, but challenged Mahā Vaidyanātha Aiyar to sing in *his* manner. At this stage neither Ramaswami Sivan nor the Mahāmahopādhyāya tell us whether Mahā Vaidyanātha Aiyar was able to do so. Instead Ramaswami Sivan commences one of his flamboyant descriptions of how his brother sang which may be a correct account of how Mahā Vaidyanātha Aiyar sang not only on that day, but every day, all his life. But the challenge thrown out by Periya Vaithi was to sing in Periya Vaithi's manner for which there is no answer. To continue the story, even Periya Vaithi was amazed at the performance of Mahā Vaidyanātha Aiyar. At that moment there arose a voice in that assembly that bade them call Vaidyanātha Aiyar of Vayyacheri 'Mahā' thereafter. If indeed there was a voice that day, it should have belonged to Ramaswami Sivan. The Mahāmahopādhyaya omits the voice but dates the incident 1856—that is, when the hero was 12 years old.

How did it happen that Vidvāns of the standing of Vaithi the elder and Vaithi the younger got so easily floored over the Rishabha and Dhaivata of Nata—the commonest, not to say the commonplacest, of Ragas and how they failed to recognise, a Raga like Chakravakam (whose structure, by the way, is definitely *not* to be found in the Sangita Ratnakara)? If some Apūrva Raga had baffled the pair one could understand their lack of familiarity, but to be bowled out with Nata, requires explanation. What probably puzzled them was not the Rishabha or Dhaivata of Nata, but some unwarranted employment of the svaras which they had never heard of, reinforced by the pompous theory of a pseudo-authority which at the moment they were not in a positon to contradict.

Sangraha Cūḍāmaṇi is the name of that pseudo-authority. An anonymous musical treatise that came into existence in the post-Tyagaraja era and the authenticity of which is not above suspicion, Sangraha Cūḍāmaṇi for good or evil has dominated our musical thinking during the past 50 years; chief among the people who perpetuated its ideas, was the late Singarachari who plagiarised extensively from it in his publications; chief among the musicians who gave currency to its precepts was Mahā Vaidyanātha Aiyar. Ramaswami Sivan mentions the Sangraha Cūḍāmaṇi as the principal work consulted by his brother. Till the time when this work made its appearance, our musical theory was rational, consistent and cogent; and our art was activated by thought and imagination instead of mechanical formulae. With this treatise, theory and art received a twist and much of the confusion and chaos of our theory and the attenuation, not to say sterilisation of our art to-day, are traceable to this singular work. With all the facilities we command now for studying musical history and sequence, musical research in 1937 is still in an embryonic stage; one could easily imagine what the condition of musical research was 40 years ago. Sangraha Cūḍāmaṇi is not an authoritative work, but such a realisation is the result of a close scrutiny of all available authorities. In the seventies and eighties people did not bother about musical history and research; and when the Sangraha Cūḍāmaṇi floated along with its glib theories and facile solutions, people readily seized it and thought it answered all their needs. So it did and does, though few have reckoned the cost nor realised that the sufferer was not History, but Art.

Periya Vaithi and Chinna Vaithi were as much natives of Tanjore as Mahā Vaidyanātha Aiyar himself was and they learnt their music under authentic masters and the one reason that could have prevented them from hearing of Sangraha Cūḍāmaṇi is that they were much older than the work in question. First rate artists both, perhaps they never made a fetish of theory; a new fangled work by an anonymous scribe of which they had not even heard, was perhaps the last thing that would have aroused their interest in musical theory. The Nata which Chinna Vaithi sang must have been that which his master taught him—the classic Nata of

the Mallari played by the temple piper, the Nata intoned by the Ramayana Sastri, the Nata of Tevarams, the Nata of Java, the most ancient, legitimate and beautiful form of Nata. The Vaiṇikas were perhaps the first to depart from this and encourage an unusual employment of the Dhaivata and Rishabha; this would explain the choice of Vīṇai Chinnayya Bhagavatar in preference to vocal musicians, to umpire the contest. If Mahā Vaidyanātha Aiyar had sung the Nata which we called legitimate, Chinna Vaithi could not have been baffled by it; the only circumstance which would have puzzled Chinna Vaithi was, if Mahā Vaidyanātha Aiyar dominated by ideology of the Sangraha Cūḍāmaṇi found some rococo employment for the svaras in his Nata; and to prevent a repudiation of his Nata, he perhaps invoked the authority of Sangraha Cūḍāmaṇi, believed to be ancient and authoritative, though neither. This was perhaps the theoretical discussion referred to by Ramaswami Sivan. For the first time, the name Cakravākam occurs in the Sangraha Cūḍāmaṇi as the name of a Raga; previous to the Sangraha Cūḍāmaṇi one must look into the list of brids to get at the name. And Cakravāka is a name whose history deserves to be investigated. The Mahāmahopādhyāya admits that 'Cakravāka' was not known to many musicians at the time, but does not explain why. Periya Vaithi may be forgiven if he failed to recognise a name, which pre-Sangraha Cūḍāmaṇi grammarians were not aware of. Now what does the whole contest amout to? Chinna Vaithi's was a triumphant vindication of the time-honoured traditional Nata; while Mahā Vaidyanātha Aiyar's was an exposition of the just arrived new fangled method of singing Nata, and if the victory was on his side also, he won it with a doubtful Nata, and his voice, abetted by the Sangraha Cūḍāmaṇi. What about the contest itself? One cannot help feeling that it emanated from Mahā Vaidyanātha Aiyar's side in which his lay admirers like the Pandara Sannidhi played an unconscious part. One can understand Tandavaraya Tamburan's infatuation, but did Mahā Vaidyanātha Aiyar—the learned man that he was—believe he had really scored over Chinna Vaithi in fair contest? The Travancore version likewise promptly contradicts Ramaswami Sivan's assertion about his brother's victory there; the Maharajah, himself a musician, adjudged Raghava Aiyar the greater artist.

Like that of other great musicians, the career of Mahā Vaidyanātha Aiyar was meteoric; yet for all its brilliance, Mahā Vaidyanātha Aiyar was just an episode in the history of our music. We have not recovered from some of the after-effects of that brilliance.

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